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> **“There are people who would literally kill for these comics! Mark loves the Pertwee look, doesn’t he?”**
>
> – KATY MANNING, JO GRANT

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LETTER FROM The Editor

Whenever he’s asked what his main ambition was for *Doctor Who*, 1970s script editor Terrance Dicks will always reply: “That the BBC did not have to show the test card at six o’clock on a Saturday night. Get the bloody show out!”

I must admit, I have a lot of sympathy with that view. And sometimes the best things are made in an environment of chaos! In all the years I’ve been editing **Doctor Who Magazine**, I haven’t yet put an issue out which contains any blank pages. Admittedly, we’ve come close. This edition – ‘The 1970s Issue’, as we’ve Christened it – is one we’ve had to produce in just over a week flat, such is the way of pre-Christmas deadlines. So please, may I ask that you’ll be even more forgiving than usual of any typos, mistakes, or anything else that might make you cross!

Of course, while you can’t expect this issue to tell you *everything* about 1970s *Doctor Who* (after all, we’ve been around for 37 years, and we’re still finding new things to write about), this will hopefully give you a good flavour – whether you were actually around in the decade of disco, or whether you’re a younger fan, curious about what it was like to consume this era of the show at the time.

The 1970s is (rightly) considered a golden age for *Doctor Who* – with no disrespect meant to the 1960s, 1980s, 2000s or 2010s. (The 1990s were a lot of fun too, but I don’t think we’ll ever devote an entire issue to that decade, sorry. Don’t write in.) But what a decade the 70s was! While things might not have always been rosy in the real world, *Doctor Who* could always be relied on to provide a safe and cosy place to retire to. The same will probably hold true in 2017. We’ve missed him. But now he’s coming back...

Tom

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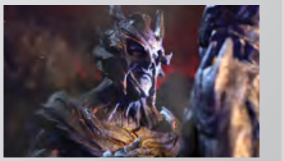
Gallifrey Guardian

All the latest official news from every corner of the *Doctor Who* universe...

CLASS ON BBC ONE



■ *Class*, BBC Three's new *Doctor Who* spin-off which débuted online in November, is coming to BBC One! The eight episodes will be shown as four double-bills on consecutive Monday nights from 9 January, from 10:45pm-12:15am. *Class* Series One will be available on DVD and Blu-ray from 16 January, and remains on iPlayer until autumn. The number of online views have so far been underwhelming, but a decision on a possible second series may depend on the ratings on BBC One and BBC America, where it will be shown later in the spring.

BOOK COMPETITION

■ Puffin Books is giving fans the chance to have their artwork published in *Doctor Who: The Illustrated Adventures*, a new book coming in late 2017. To enter, you need to draw or design an image to illustrate a *Doctor Who* story from one of a shortlist of 100. Visit *tinyurl.com/PuffinWho17* by 1 February for more details.

BACK TO 1977!

■ Did you attend the very first *Doctor Who* convention in 1977? If you were there, or helped organise the day, Reeltime Pictures wants to hear from you! A reunion is being held at the church hall in Battersea, South London where 'Convention '77' took place, with the intention of producing a DVD to celebrate the 40th anniversary. Please email *enquiries@reeltimepictures.co.uk*

The Third Doctor is back once again!

The Third Doctor and Jo Grant will battle the Daleks again in 2017, in a third volume of *The Third Doctor Adventures* starring Tim Treloar and Katy Manning.

"It's been so rewarding to see how *Doctor Who* fans have embraced these new Third Doctor stories," says Big Finish producer David Richardson. "We knew Tim's performance – and it is a performance, not a mere impersonation – as the Third Doctor was extraordinary. And it's clear that our listeners feel the same way too!"

Tim Treloar is back with Katy Manning...

The Third Doctor Adventures Volume 3 will again feature two four-part full-cast adventures. One of them is yet to be announced, but *The Conquest of Far* has already been recorded. Taking place immediately after the 1973 TV story *Planet of the Daleks*, it finds the travellers still fighting the Doctor's oldest enemies.

Writer, director and voice of the Daleks Nicholas Briggs says: "I imagined what might have happened if Terrance Dicks had said to Terry Nation, after *Planet of the Daleks*, 'Actually, can we have another one straight away, Terry?' So the Doctor and Jo are heading back to Earth, as per Jo's request at the end of *Planet of the Daleks*, when suddenly they get diverted... and find themselves on another planet the Daleks have conquered! But this time, it's very different. It's another time. Another war. It's about a people abandoned by Earth and subjugated by the Daleks. It's about the relationship between a husband and wife separated by a terrible conflict, and how the Doctor and Jo get caught up in it. It also has as much of the authentic Terry Nation flavour as I could respectfully muster, with plenty of Daleks exterminating and shouting orders! It's a romp and a war story with a very dark, emotional heart."

The cast includes George Watkins as resistance fighter Delralis.

"George might not yet be a familiar name, but he's a phenomenal actor," says David. "He also happens to be the nephew of a certain Peter Davison... proving that talent runs in the family!"

EXCLUSIVE OFFER FROM BBC STORE

BBC Store is the digital service that makes it easy to buy, download and keep digital copies of your favourite BBC shows. To tie-in with this 1970s-themed issue of **DWM**, readers can buy a collection of Gothic-flavoured stories at a special discounted price – saving £20! The titles included in this offer are:

- *The Curse of Peladon*
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DWM readers can buy this bundle to enjoy on computers, tablets and mobile devices from BBC Store for only £14.99 (normal price £34.99) at *https://store.bbc.com/doctor-who/bundles/the-gothic-horror-collection* using the code **GOTHICWHO**. The offer ends on 28 February 2017. Terms and conditions apply – see *https://store.bbc.com/TAndCs* for details. BBC Store is only available in the UK.

Beyond the TARDIS

COMPILED BY **DOMINIC MAY**

A round-up of what the cast and crew of *Doctor Who* have been up to away from the series...

CAPALDI CONDUCTION

■ Filming is well underway on *Paddington 2* with **Peter Capaldi** reprising mean-spirited Reginald Curry, who appears as a bus conductor in the film, which stars **Hugh Bonneville** and *Comic Relief* Doctor **Hugh Grant**. Peter was booked to appear as a guest on *The Andrew Marr Show* on Sunday 18 December.

Paul McGann as Commander Von Pfunz in *Gabriel*.

ON STAGE

■ **Mark Gatiss** and **Ian Hallard** take *The Boys in the Band* to London's Vaudeville Theatre from 7 to 18 February. After Richmond Theatre, **Paul McGann**, who was James in Radio 4's *Writing the Century: The Hanleys* from 12 to 16 December, continues as Commander Von Pfunz in *Gabriel* visiting Liverpool, Mold, Windsor and Guildford from 4 April to 20 May.

CABBIE AMUSES VICTORIA

■ **Jenna Coleman** was an American Express 'Shop Small' ambassador during December. Jenna, who attended the London Fashion Awards at Royal Albert Hall on 5 December, returns to *Victoria* in February when Series Two production commences. Jenna discusses the role in a *World Screen* interview (*tinyurl.com/QueenJenna*). Describing a recent amusing encounter for *Huffington Post*'s *Wise Words,* she said, "I got into a cab, and I told the driver, 'I'm having such a bad day.' And he thought I said, 'It's my birthday,' so he proceeded to sing *Happy Birthday* to me, the whole song. I didn't have the heart to stop him, and it actually cheered me up a lot."

OVER THE POND

■ **Karen Gillan** completed work on *Jumanji* on 6 December, posting on Instagram, "That's a wrap on Ruby Roundhouse in *Jumanji*! Can't wait for you all to see what we've done with this classic film!" Release has been pushed back to Christmas 2017 (29 December in the UK). She filmed some *Guardians of the Galaxy Vol 2* reshoots as Nebula in November stating, "The movie is already insanely good." It arrives on 28 April.

TWO LEGENDS

■ **Arthur Darvill**'s absence as Rip Hunter from *Legends of Tomorrow* enabled him to reprise the role of Paul Coates for **Chris Chibnall**'s third series of *Broadchurch* opposite **David Tennant**'s Alec Hardy (due on ITV during January) and compose *The Fantastic Mr Fox* (*tinyurl.com/ArtFantastic*). Arthur will return to *Legends* mid season, somewhat changed. Meanwhile, **John Barrowman**, who was securely bubble-wrapped for his latest *Loose Women* encounter on 7 December, crossed over as Malcolm Merlyn from *Arrow* into the *Legends* mid-season finale *The Chicago Way* on 8 December. Barrowman, who features in Danielle LoPresti's music video *Holy* benefitting the One Orlando Fund (*tinyurl.com/HolyBarrowman*), has posted his version of the Mannequin Challenge (*tinyurl.com/AutonJack*).

SEXY SAMARITAN

■ Ahead of his *Don Juan* West End run, **David Tennant** moved on to Dean Devlin's *Bad Samaritan* in Portland, Oregon on 5 December. He will reprise narration for *W1A*, which is in production during February. Tennant, who contributed to Reprieve's human rights video *Last Words* (*tinyurl.com/DTLastWords*), was voted Number 81 in *Glamour*'s Sexiest Men 2017, behind **Matt Smith** at 21.

CHRISTOPHER'S COMPLEX

■ **Christopher Eccleston**, who stars in Radio 3's *Oedipus the King* on 26 February, has joined 1944 Berlin-set film *Where Hands Touch*, written and directed by Amma Asante and shooting in Belgium. On 6 December he warmly recalled the late Peter Vaughan on Radio 4's *Front Row*.

Olivia Colman and David Tennant on location for *Broadchurch* Series Three.

Peter Capaldi recently filming for *Paddington 2*.

© BERETTA/SIMS/REX/SHUTTERSTOCK

ARTY FESTIVAL

■ **Frank Skinner** interviews **Steven Moffat**, who will be inducted into the *Radio Times Hall of Fame* on 9 April at the *BFI & Radio Times Television Festival* at London's BFI Southbank. Alison Graham hosts *Mark Gatiss: From League of Gentlemen to Sherlock* the same day.

SENSORITES

■ Following Netflix's *Sense8: A Christmas Special* on 23 December, **Freema Agyeman** returns as Amanita joined by **Sylvester McCoy** as the Old Man of Hoy for Season Two on 5 May. **Billie Piper** is developing a bleak black comedy television project with playwright Lucy Prebble about two London women in their 30s. **Catherine Tate** switched on Stella McCartney's Mayfair store's Christmas lights as foul-mouthed Joannie 'Nan' Taylor on 7 December before appearing on BBC One's *Michael McIntyre's Big Christmas Show* on Christmas Eve.

WRITERS BLOCK

■ **Sarah Dollard** is adapting a four-part television drama of Frances Hardinge's 1920s-set 2014 dark fantasy novel *Cuckoo Song* for Catalyst Global Media. **Mike Bartlett**'s BBC Two adaptation of *King Charles III* filmed during November while his play *Earthquakes in London* makes its US début at Chicago's Steep Theatre from 26 January to 4 March. **Frank Cottrell-Boyce** is writing the movie screenplay based on his comedy novel *Word Score*.

Johnny Dennis as Murray in *Delta and the Bannermen*.

QUICKIES

■ The latest editions of Channel 4's **Matt Lucas**-narrated *It Was Alright in the 1970s* aired on 10 and 17 December. Matt was a guest on BBC Two's *QI* Christmas Special on 22 December. **John Hurt** plays Leslie Salmon in bare-knuckle fighting film *My Name is Lenny* released on 1 February. **Lalla Ward** narrated *Ladies of Science: The Extraordinary Story of Mary Ward and Mary Rosse* on Ireland's RTÉ One on 14 November (trailer at *tinyurl.com/LadyLalla*). **Bonnie Langford** performed a dance medley of 1980s movie classics with *EastEnders* cast members for Children in Need on 18 November.

OBITUARY

■ **Ken Grieve**, who directed *Destiny of the Daleks*, died on 15 November aged 74. **Johnny Dennis**, who played Murray in *Delta and the Bannerman*, died on 3 December. **Anthony Donovan**, a Space Guard in *The Space Pirates*, died recently, as have extras **Rosemary Banks** (*Terminus*) and **Andrew Dempsey** (*The Time Monster* and *The Face of Evil*). **Jackie Skarvellis**, who featured on two BBV *Doctor Who* spin-off audio dramas, died on 26 October aged 73.

“HE NEVER GIVES IN AND HE NEVER GIVES UP… HE IS NEVER CRUEL OR COWARDLY.”

How does one sum up Terrance Dicks’ immense contribution to *Doctor Who*? Masterful writer, genius script editor, prolific novelist, and creator of the Time Lords. One of the show’s guiding lights. We fans think of him as ‘Uncle Terrance’. Put simply, he is one of *Doctor Who*’s greatest ever contributors…

INTERVIEW BY **BENJAMIN COOK**

THE GOLDFISH, HAMPSTEAD HIGH STREET BELSIZE PARK, LONDON 30/11/16

‘In the High Court of the Time Lords, a trial was coming to its end. The accused, a renegade Time Lord known as the Doctor, had already been found guilty. Now it was time for the sentence.’

So goes Terrance Dicks’ opening to *Doctor Who and the Auton Invasion*, his 1974 Target novelisation of *Spearhead from Space*, the serial that kicked off the TV show’s most prolific decade. More *Doctor Who* episodes were broadcast in the 1970s than any decade before or since: 270 in all. Of those, Terrance wrote or script-edited over half. His name is synonymous with 70s *Who*. For many of us, he defines the decade (and chunks of the 60s and 80s to boot). Put simply, Terrance Dicks is one of *Doctor Who*’s greatest contributors. He narrated our childhoods. Not just the TV show; the books, too. Uncle Terrance. Paperback writer. King of the killer opener. Friend of the Doctor. A cosmos without Terrance Dicks scarcely bears thinking about.

‘It moved through the silent blackness of deep space like a giant jellyfish through the depths of the sea. Its shape was constantly changing, pulsating with energy and life…’

If you’re watching a *Doctor Who* story from the show’s 1963-89 run, there’s nearly a one in four chance that Terrance, now 81, worked on it. If you’re reading a Target Books adaptation of a TV serial – before VHS tapes, those novels were pretty much the first things to make it possible to revisit classic adventures – there’s more than a two in five chance that Terrance wrote it. And if you’re sat in the Goldfish restaurant on Hampstead High Street at lunchtime on Wednesday, 30 November 2016, there’s a one in, er, one chance that you’ll overhear the following conversation…

“Having a free lunch and chatting about *Doctor Who*,” declares Terrance, “is not hard work.”

“Still, it’s very kind of you,” I say, “to make the time to do this.”

“It’s no great trouble,” he insists. “What I won’t do is answer questionnaires on email, because, you know, if somebody’s got six questions, that’s a day’s work – and I don’t do a day’s work unless somebody pays me.”

The Goldfish is Terrance’s local. “It’s about the most handy place to meet,” he tells me. “It’s all good Chinese food. Get the dim sum basket, then choose any one of these,” he says, tapping at the lunch menu. So we order enough grub to feed a small Sontaran army. Coming up, chicken-and-sweetcorn soup for starters.

‘For an adventure that was to be one of the most astonishing of the Doctor’s very long life, it all began very quietly.’

How long are we chatting for?

“I’m quite happy up till closing time,” he replies with a chuckle. That’s 3pm. It’s quarter-past-twelve now. Our soup has just arrived. Let’s do this.

‘With a strange groaning sound, the blue police box appeared from nowhere. A very small, very pretty, fair-haired girl came out, and looked cautiously around. She was in a dimly-lit, metal-walled enclosure, and the air was full of strange smells…’ ►

DOCTOR WHO
WARRIORS OF THE DEEP
TERRANCE DICKS
DOCTOR WHO
THE FIVE DOCTORS
DOCTOR WHO
AND THE AUTON INVASION
DOCTOR WHO AND THE AUTON INVASION
DOCTOR WHO – THE CAVES OF ANDROZANI
DOCTOR WHO AND THE KEEPER OF TRAKEN
TERRANCE DICKS

Three Doctors together – but none of them are cruel… or cowardly.

You're affectionately known to *Doctor Who* fans as 'Uncle Terrance'. Do you mind?

"Well, it's very benign, so no. It's really just because I've been around for so long on the show. If you stick around long enough, you become a legend."

What does it feel like to be a legend?

"I'm pleased and immensely flattered, because I've had so many people tell me, 'You taught me to read.' Or, 'Because of you, I got into science –' or '– into science-fiction.' And I'm highly delighted at that. But it's not what I set out to do. I never set out to become a legend. (*Laughs*) I was doing my job and earning my living."

> **"I never set out to become a legend! I was just trying to earn a living."**

For anyone who hasn't ever seen *Doctor Who*, what's so good about it – and would you recommend it?

"Of course! (*Laughs*) But it was simpler in my day. It was about someone with the power to travel though time and space, who goes to various planets and periods and has various adventures. Wherever he lands, he always gets into trouble. The Doctor says to his companions, 'Let's go to –' well, he used to say – 'Metebelis III. It's a lovely planet. You'll enjoy it there.' They arrive and he says, 'Let's go outside and have a look around,' then something jumps on them – and we're off! That's the sort of utterly basic *Who*. But it's evolved very much, because of the people who do it. One of the nice things is that all the people working on it now grew up reading my books. Like Moffat, Steven Moffat [showrunner, 2010-17], who is a brilliant writer, I think, but he's absolutely not *my* kind of writer."

Why not?

"Well, he goes for the fantastical, and the ornate, and the elaborate, and I'm very much for plain, straightforward, simple storytelling. Ian Fleming [*best known for his series of James Bond spy novels – Ed*], I think, said that the reader should always know where he is, what's going on, who's talking, what the action is – and I'm a believer in that, but that's not Moffat. But it's *right* that the show should evolve and change. It shouldn't be the same as it was when I was doing it, and you have to accept that. It's a good show. It's a *brilliant* show. It's just not the show I did back in the 70s."

Notably, your most famous *Doctor Who* line isn't actually from the show itself. It's your definition of the Doctor – 'He is never cruel or cowardly' – from *The Making of Doctor Who* book that you wrote with Malcolm Hulke. Was it definitely your line, rather than Malcolm's? [1]

"It was certainly me. I remember, because it's so oft-quoted. Certain little bits sort of become legendary; certain lines and things pass into the mythology."

The line finally made it into a TV episode when Steven used it in *The Day of the Doctor* [2013]. [2]

"I take it as a great compliment. There's a lot of our stuff [from the 70s] that's survived. I mean, look at the number of our monsters. Didn't they start off with the Autons, when it came back?" [3]

If I were playing devil's advocate, I'd suggest that 'never cruel or cowardly' actually reduces the character of the Doctor. It fails to imagine him as a complex being.

"Mm, mm. But I never wanted to, you see."

You don't think the Doctor should have any capacity for cruelty or cowardliness?

"No, you've got the Master for that. I think the Doctor's got to be what I said in that quote: the

---

FOOTNOTES

[1] Why *do* we attribute one of *Doctor Who*'s most famous lines – 'never cruel or cowardly' – to Terrance alone? Are we doing his friend and collaborator Malcolm Hulke an injustice?

The line first appeared in the heavily-rewritten second edition of *The Making of Doctor Who*, published by Target in December 1976, in this passage: 'Much has changed about the Doctor over the years, but… he is still impulsive, idealistic, ready to risk his life for a worthy cause. He still hates tyranny and oppression, and anything that is anti-life. He never gives in, and he never gives up, however overwhelming the odds against him. The Doctor believes in good and fights evil. Though often caught up in violent situations, he is a man of peace. He is never cruel or cowardly. In fact, to put it simply, the Doctor is a hero. These days there aren't so many of them around…' Although Dicks and Hulke are both credited as authors of this edition, the substantial rewrites and updates were, reportedly, carried out solely by Terrance.

In contrast, the first edition (published by Piccolo in April 1972) was penned predominantly by Hulke. Terrance, as the show's script editor at the time, provided him with information for the book, hence the shared credit (and why, unlike on the 1976 edition, Hulke's name is listed before Dicks'). This original, 1972 edition doesn't include the 'never cruel or cowardly' passage. The closest it gets is this note from the author(s): 'Put in simpler terms, he is never cruel, and he never carries a gun or other weapon. He is often in battles, but he hates war.'

Is it more precise, then, to suppose that the 'never cruel' is Malcolm's, and the addition of 'or cowardly' is Terrance?

"I'd believe that," says writer and *TARDIS Eruditorum* blogger Philip Sandifer. "Note the shift from a purely political statement to a values one. Though, *sans* 'or cowardly' is in fact very Hulke. I'm wary of reading too much Marx into Hulke, but its pragmatic materialism is striking. 'Never cruel, no weapons' is very much the writer of *Colony in Space* [1971] or *Doctor Who and the Silurians* [1970], whereas the music of 'or cowardly' and the focus on moral character is pure Dicks." Besides, says Philip, "Fairly sure it's Dicks just because the alliteration is more him than Hulke. Hulke's great, but clever turns of phrase are Dicks' game."

Author and scriptwriter Paul Cornell agrees: "It sounds so utterly Terrance," he says. "He has a tone of voice, and that's in it. It also echoes [Raymond] Chandler, which is very Dicks. Come on, it's Terrance!"

Indeed, in the prologue to his 1994 *New Adventures* novel *Blood Harvest*, Terrance quotes an extract from *The Simple Art of Murder*, Chandler's landmark 1945 essay, which – retrospectively – echoes *The Making of Doctor Who*'s 'never cruel or cowardly' peroration: 'But down these mean streets a man must go who is not himself mean, who is neither tarnished nor afraid… He is the hero, he is everything… He must be the best man in his world and a good enough man for any world… The story is this man's adventure in search of a hidden truth.'

[2] Clara: "You told me the name you chose was a promise. What was the promise?"

The Tenth Doctor: "Never cruel or cowardly."

The War Doctor: "Never give up. Never give in."

However, the 'never cruel or cowardly' description was first cited in fiction in Paul Cornell's 1991 *New Adventures* novel *Timewyrm: Revelation*, when Ace, in a dream state, hears the words: "Impulsive, idealistic, ready to risk his life for a worthy cause… hates tyranny and oppression… never gives up… believes in good and fights evil… Though often caught up in violent situations, he is a man of peace. He is never cruel or cowardly."

[3] The Nestene Consciousness – and its Auton agents – débuted in 1970's *Spearhead from Space*, returned in the following year's *Terror of the Autons*, then were revived for the inaugural episode of twenty-first-century *Doctor Who*, 2005's *Rose*. The Autons also appeared in Russell T Davies' *Love & Monsters* (2006), and Steven Moffat-penned two-parter *The Pandorica Opens*/*The Big Bang* (2010).

THE MAKING OF
DOCTOR
WHO
TERRANCE DICKS AND MALCOLM HULKE

pure, unadulterated hero. Brave. Honest. Sticks to his principals. Always helps those in trouble. He can occasionally be devious, or petty, or whatever, but always in a good cause. You know, viewers can aspire to that. These days, they've gone a little more into giving him moral force, or self-doubts and self-worries. Again, I wouldn't have done it, but they want to explore the 'inner Doctor' rather more than I did."

Also in the *Making of* book, you describe the Doctor – all four of them, at that time – as 'impulsive, idealistic, ready to risk his life for a worthy cause'. Is the Doctor really an idealist, though, or a pragmatist?

"Both, I think. He's got certain ideals that he sticks by – justice, compassion, fairness to everybody – but he's also pragmatic in that he'll do what's needed to get the job done, even if it means bending his ideals slightly. But it's always in the service of good."

How close are the Doctor's ideals to your own?

"Oh, pretty much mine, I think. My family was working-class in London's East End, but I was a great reader. I grew up reading John Buchan, and Dornford Yates, and Rafael Sabatini, people like that, and I imbibed my ideas of what was right and proper – and the way an English gentleman should be – from my reading."

Does the Doctor have to be, well, if not English, British?

"Yeah. He's a British, middle-aged, middle-class English gentleman – sort of along the lines of 'God is an Englishman', you know?"

The Doctor is both an 'idealist' and a 'pragmatist', says Terrance.

Isn't that limiting?

"Well, not to me, because it's what I want and what I like. The British, upper-class, gentlemanly hero. It's this quality of understatement. Not showing off. Not boasting. Restraint. Stiff upper lip! (*Laughs*) And slightly humorous, I think, really. That kind of thing, which I think is rather nice. And there's the charisma of the actor, of course, which contributes to it. There's obviously no reason why you can't have a hero or heroine of any age, sex, or nationality, but, as far as *Doctor Who* is concerned, the Doctor is the Doctor, and it's fairly well defined for me – I suppose by Pertwee, you see, because he was really *my* Doctor."

But when you've written for other Doctors – in *The New Adventures*, for instance, when you wrote for Sylvester McCoy's darker, more manipulative incarnation [in 1991's *Timewyrm: Exodus*, 1994's *Blood Harvest*, and 1995's *Shakedown*] – you've adjusted your style brilliantly. You nailed McCoy.

"Yeah, he's… well, in a sense, the Doctor *is* a many-sided character, because each actor who plays him shows a different facet. Sylvester's Doctor is more cunning and manipulative. Colin Baker's is more angry and emotional. Peter Davison's is gentler and quieter. But the Doctor is always the Doctor. I've always said, 'The casting of the Doctor is a recurrent miracle.' They got Hartnell dead on right. They got Troughton dead on right. They got Pertwee dead on right. They got Baker dead on right. They got Davison… well, I think, Davison was a good actor, but he wasn't one of nature's Doctors. He is very brilliant at some things. He's very good at the turning worm; the quiet person who's pushed too far and suddenly bursts into a savage action. Nobody can do that like Peter. Absolutely brilliant. I've been watching the reruns of *Campion* [BBC1, 1989-90], the Margery Allingham show [it's adapted from her Albert Campion mystery novels], and Peter is very, very good as Campion in that."

THE NEW
Doctor WHO
ADVENTURES
TIMEWYRM
TERRANCE D
THE NEW
Doctor WHO
ADVENTURES
BLOOD HARVEST
TERRANCE DICKS
THE NEW
Doctor WHO
ADVENTURES
SHAKEDOWN
TERRANCE DICKS

But not as Doctor Who?

"Not a *born* Doctor Who. You see, Sylvester is interesting too, but again I would say not a *born* Doctor; somebody who had a really good go at it. Now, Colin Baker… you see, Colin's *very* good. He's a good, strong actor. But he was never really given a chance. I think they were just trying to do something shocking and brilliant, which didn't quite come off. If I'd had Colin for five years, I'd have got a brilliant Doctor out of him."

And what do you make of the twenty-first-century Doctors?

"I think David Tennant is absolutely perfect. I'm a huge David Tennant fan. Christopher Eccleston only did one series, didn't he? But he was good. Matt Smith was *astonishingly* good. I remember Steven saying that they weren't looking for a younger Doctor – he was quite against it – but then they saw Matt's audition and thought, 'We've found our Doctor.' That's like Katy Manning [who played Jo Grant alongside Pertwee's Doctor for three seasons, 1971-73]'s audition. She made a total shambles of it, but we thought, 'Yes! She's the one.' As soon as we saw her, we knew."

Have you seen much of Peter Capaldi's Doctor?

"I remember saying to someone who was working on the show, 'Peter is a safe pair of hands,' and they said, 'No, he's better than that; he's *really brilliant*,' and I think he is. I think he's up there. He's exactly the right kind of actor to have: like Pertwee, somebody with seniority and dignity."

You prefer an older Doctor?

"Well, it's this whole question of sex – sex in the TARDIS – and relationships with the female companion. It was never really an issue with Hartnell, Troughton, or Pertwee. You never felt there was any question of illicit bonking with Jo Grant going on behind the scenes."

The Third Doctor was more like Jo's uncle.

"Yeah, almost. Not quite grandfather. A father and daughter. Or uncle/niece. A grandfatherly figure, who you don't put into a sexual context. It's just how it is. Or how it was. But in that one-off [the 1996 TV Movie], they said he was half-human, didn't they? Whatever that meant. It's not a bad idea. I could have gone along with that, if it had been properly set up and justified. But when you've got the younger ones, that uncle/niece relationship is going to change. When you've got a young ►

Planet of the Daleks – a story which, for the first episode at least, is carried by Jo Grant (Katy Manning) rather than the Doctor.

and handsome Doctor, like Matt Smith, and a young and beautiful girl confined in the TARDIS, naturally the question is bound to arise.”

But we’ve met the Doctor’s granddaughter, so he must have… you know.
“With somebody, at some time, yeah. But we can’t imagine it. With certain characters, it doesn’t seem to arise. Like Sherlock Holmes. He had Irene Adler, who was *the* woman, but otherwise…”

Could the Doctor ever be a woman?
“Don’t! Don’t. No, I mean, I’m a great believer in ‘if it works, don’t fix it’. [4] Every now and again, it comes up and I think, ‘Jesus Christ! Don’t tinker with it.’ The Doctor has always been played by a certain type of British actor, and I think they should go on doing it. Don’t mess about with it. I only hope that making the Master female [Michelle Gomez has played the Master – *aka* ‘Missy’ – on TV since 2014] got it out of their systems and now they won’t want to do it with the Doctor. If a character is not naturally black or female, don’t make them black or female!”

But is it not more interesting to cast diversely? We’ve had 53 years of white, male Doctors. Is there a good reason to keep casting white males as the Doctor? [5]
“Well, possibly not! I mean, I’m very struck now by the number of black and Asian people on the BBC, who are completely wonderful. Many of them were born here, and they grew up here, so I don’t think that it would alter it all that much. But would it be for the sake of political correctness?”

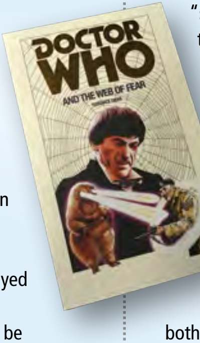
‘Political correctness’ as a term only became widespread in, like, the 90s. It would have seemed pretty alien to anyone working on *Who* in the 70s, I imagine…?
“I think my basic attitudes are politically correct. I mean, I mock it sometimes, but basically I think I pretty well agree with it. In one of the books I did, I think it’s [Terrance’s eleventh Target novel, 1976’s *Doctor Who and the*] *Web of Fear*, there’s a scene where Professor Travers is trying to buy back a Yeti from the museum he’s given it to. It was a script I hadn’t written [Episode 1 of 1968 TV serial *The Web of Fear*, scripted by Mervyn Haisman and Henry Lincoln], but Travers has a long argument with the director of the museum [Julius Silverstein], who’s obviously a Jewish stereotype – he’s greedy, he’s only interested in money, all that kind of thing. It demonstrates all the attitudes of anti-Semitism. When I came to [novelise] it, I thought, ‘We can’t be having this,’ and I changed it. [6] I moderated it. I made it into an unexceptionable argument about whether he’s going to sell or not. I just did it, but certainly people have noticed and said, ‘What a good thing you did that.’”

FOOTNOTES

[4] At least two former Doctors have expressed similar sentiments: Sylvester McCoy (“I’m sorry, but no – Doctor Who is a male character, just like James Bond,” he told the *Daily Mirror* in 2015. “If they changed it to be politically correct, then it would ruin the dynamics between the Doctor and the assistant, which is a popular part of the show. I support feminism, but I’m not convinced by the cultural need of a female Doctor Who”) and Peter Davison (“I have trouble with the idea of a female Doctor,” he admitted in a 2015 interview with ABC News, “only because I reckon, if you’re born on Gallifrey a man, you probably are a male Time Lord… But I probably will get flak, and that’s fair enough. It’s just my opinion”). Other Doctors are more open to the idea, including Paul McGann (who, in conversation with the Cambridge Union Society in 2014, claimed that *Doctor Who* had “missed a trick” by not casting a female lead), Colin Baker (“It won’t happen,” he told *RadioTimes.com* in 2014, “because they [the BBC] are too timid, but there should be [a female Doctor]. I will have a sex change and do it! I am in touch with my feminine side”), and Matt Smith (“It can be anyone, and that’s the great thing about the part,” he opined in a 2013 interview with IGN. “If Helen Mirren did it or if, you know… there’s so many female actresses who’d be amazing”). Some Doctors are non-committal: “You are not going to get a quote from me on that,” David Tennant told *SFX* magazine in 2013. “It will come back and bite me on the arse whatever I say!”

[5] It would be refreshing, I put it to Steven Moffat in **DWM** 500, if the next Doctor weren’t a white man. “Absolutely it would,” he replied. “In fact, a lot of people would barely notice. Even a black James Bond would barely raise an eyebrow nowadays. He’s still got to be an establishment killer, but a black Bond would be great, and I certainly don’t think there’s ever been a problem with making the Doctor black, which is why it should happen one day. I mean, we’ve tried. The part has been offered to a black actor. But, for various reasons, it didn’t work out.

“So should the Doctor be black? Should the Doctor be a woman? So long as the Doctor is still the Doctor, anything is possible. But he’s not supposed to be a perfect cultural exemplar of anything… He has foibles and failings that are essential to him, that drive both the drama and the comedy. He’s so far up himself that he can’t see sometimes. Every character failing he has is based on his assumption that he is cleverer, and more important, and more entitled than everyone else in the room… His heroism is that he rises above the limitations of the worldview into which he was born, to fight for a better universe for everyone. He battles for social justice, rather than is a standard-bearer of it. The Doctor can be played by anyone of any type, but he can’t be played as any kind of an ideal or we don’t have a story… If he’s any kind of role model, it’s because he tries to be good, not because he already is.”



[6] To remove the unfortunate Jewish stereotype, Terrance changed the name of the ‘wealthy and eccentric collector’ from Julius Silverstein to Emil Julius. Travers is described as ‘shabby and unkempt with tangled hair and bushy beard’, but Julius – in stark contrast to the TV version, played by Frederick Schrecker – is ‘a tall, elegant white-haired old man’. ‘Although his voice was cultured,’ writes Terrance, ‘it held traces of a middle-European accent.’ On TV, Travers calls Silverstein a “stubborn old goat”, while Silverstein accuses Travers of being a “thief” and a “swindler”, but none of those insults appear in Terrance’s novel; instead, Travers’ most pointed barb is “silly old fool”, and ‘the two old men glare angrily at each other’. Writes Terrance: ‘Emil Julius was as obstinate as Travers himself.’ In both versions, Julius/Silverstein meets a grisly end: killed by his prized Yeti.

[7] “When you get back to Skaro, you’ll all be national heroes,” the Doctor tells the Thals in Episode Six. “Everybody will want to hear about your adventures… So be careful how you tell that story, will you? Don’t glamourise it. Don’t make war sound like an exciting and thrilling game… Tell them about the fear. Otherwise your people might relish the idea of war. We don’t want that.”

In a 1994 interview (published in February 2013, in **DWM** 457), Pertwee told Matt Adams and David Southwell: “Terrance wrote that speech specifically. It really captured the character of the Doctor, and it gave me a wonderful moment to show it. It’s one of my favourite moments from the show.”

[8] In the summer of 1975, just over a year after he’d vacated the script-editor’s post to return to freelance writing, Terrance was commissioned by Robert Holmes to write *The Brain of Morbius* [see page 60]. Terrance’s two main protagonists were a galactic super-criminal called Morbius and his highly advanced robot servant. After delivery, Terrance left for an overseas holiday with his family. While he was away, Holmes – and producer (1975-77) Philip Hinchcliffe – realised that the serial was too expensive to make, and he undertook substantial rewrites, which included replacing Morbius’ robot with mad scientist Dr Solon. On his return to the UK, Terrance read the revised scripts and was furious at the extent to which they’d been altered.

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The thrilling cliffhanger to Episode One – a Dalek!

LATER

[We're tucking into dim sum baskets, wok-fried chicken, and egg-fried rice. I'm keen to ask Terrance about one 1970s serial in particular – not one he wrote, but one he script-edited…]

Can we talk about *Planet of the Daleks* [1973]? It holds a special place in my heart. Episode One was the first ever *Doctor Who* that I saw – a repeat on BBC One in 1993. However, the Doctor is unconscious for half of it. The Daleks, who are invisible, don't turn up till the end. Much of the episode is just Jo Grant wandering around an alien forest, talking to herself. On paper, that should be terrible. But it was amazing. And I fell in love with the show. Why?

"It's Katy, really, isn't it? Katy Manning's personality and charisma. I once said to her, when we were coming back from a convention, 'The reaction to you of any heterosexual male is to put his arms around you, pat you on the back, and say, "There, there, don't worry. I will look after you."' She said, 'Do it at once!' – which, as we were in the middle of King's Cross station, was slightly embarrassing, but I did. And that's Katy for you. You want to look after her. So Katy in trouble and vulnerable is going to get you."

***Planet of the Daleks* was written by Terry Nation – his first *Doctor Who* script since 1965. What I didn't realise in '93 was that *Planet* is essentially a rehash of his original Dalek story [1963-64]!**

Terry Nation.

"Certain elements of similarity, yes. That occurred quite a lot in Terry Nation's work. (*Laughs*) He hadn't always worked hard enough. He was a lovely man, very charming, very talented, but a bit lazy and a bit garish. Terry could come up with very good stuff, if you prodded him and looked after him, but he was very well-established – he'd already made a lot of money, he wasn't struggling anymore – so he didn't have that sense of urgency.

"His agent was an absolute Rottweiler called Roger Hancock. I always used to say, 'Terry is so nice and easygoing that he takes the precaution of employing a savage agent.' When I wrote the stage play [*Doctor Who and the Seven Keys to Doomsday*, which ran at the Adelphi Theatre for four weeks from 16 December 1974 and starred Trevor Martin as the Doctor – 12 days before Tom Baker's first serial, *Robot*, began on TV], it was hell to get the Daleks. Roger wanted inordinate amounts of money for the rights. You see, we couldn't use the Daleks unless they were written by Terry or by someone else with Terry's express permission. But the stage play didn't have Pertwee in, because he'd retired from doing the TV show, and I said, 'Look, we've got to have the Doctor or the Daleks, otherwise we're doomed.' We stuck it out and eventually got the rights."

"Getting angry doesn't help that much, does it? But I used to have a very bad temper."

Tom Baker once told me that Terry was "a nice man, but the moment he became immensely rich… he became the biggest bore in Europe" [DWM 429].

"Well, most writers are freelance; they *need* money; they never know where the next cheque's coming from. Terry was lucky with the Daleks in that he hit the first merchandising boom. He's almost the only person who got rich from *Doctor Who*. (*Laughs*) Well, I got quite rich, actually."

I'm shocked! You wrote 64 of the Target novels, for a start. Are you still able to live off the royalties?

"Not anymore, no. But in my period of affluence I took out some pensions. What I live off is basically the pensions, with the odd windfall from *Doctor Who*. I may get nothing for a month or two, then get a little flurry. I got over a thousand for something the other day. A thousand out of the blue for work you did 30 years ago is not to be scorned."

Jon Pertwee said that one of his favourite moments from *Doctor Who* was his moving speech in *Planet of the Daleks* about not glorifying war; also, he said that you, rather than Terry Nation, wrote it. [7] Other writers were getting the credit for your genius. Was that frustrating?

"No, no, because I *like* script editing – and I'm good at it, which not every writer is. There's no staring at a blank sheet of paper, because, good or bad, somebody else has done the legwork. Barry Letts [producer, 1970-75], before he was producer, directed a *Doctor Who*, the one in which Pat Troughton had a double –"

***The Enemy of the World* [a 1967-68 six-parter, written by David Whitaker].**

"That's it, yeah. And Barry said, when he arrived on his first day, they gave him one script – and that wasn't any good! So he had to fight his way through the whole thing. I think he wrote a lot of it himself. That's terrible. That's inefficient. If I'd been script editor then, I'd never have allowed that to happen. My attitude was, we'd get the first draft in, we'd nearly always ask for a second draft – and that was it. Second draft is *it*. At that point, if a script doesn't work, *I'll* fix it. That could be a line or two, or an almost complete rewrite, depending on what was needed."

That sounds exactly like what Steven does on the show today, and Russell before him. Except, today's writers often do more than two drafts.

"Madness. Absolute madness. You shouldn't need to. My system works perfectly well. Get a good first draft, give what prompts you need to get a second draft, then that's it."

Since the 2014 series, Steven has taken a co-writer's credit for episodes that he's rewritten substantially. Which stories do you wish you'd done that for?

"None. I've got my name on enough things. (*Laughs*)"

By the mid-70s, you'd spent several years rewriting other people's scripts, yet you reacted quite strongly, initially, to one of your own stories being rewritten – by Robert Holmes [Terrance's successor as script editor], on *The Brain of Morbius* [1976]. [8]

"Well, that was one exception. In my entire career, that only happened once. I think the whole thing's funny now. But I was bloody furious at the time. My scripts had been pretty sensationally altered. I said to Bob, 'It's not *my* script. It's *your* script. I'm going to take my name off it' – the ultimate sanction. He said, 'Who shall we say wrote it?!' I said, 'I couldn't care less, Bob. Put it out under –'"

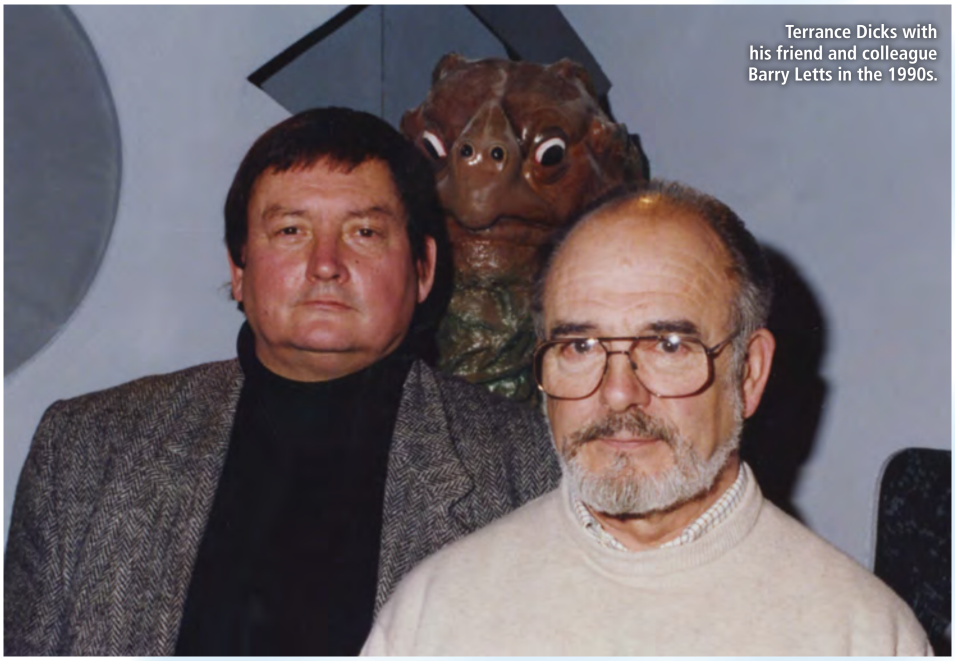
"– some bland pseudonym", yeah, which is why the on-screen credit was 'by Robin Bland'.

"His only appearance in culture. (*Laughs*)"

But do you think you overreacted?

"Well… getting angry doesn't help that much, does it? But I get cross very easily. Well, I don't so much now. But I used to. I used to have a very bad temper. But that's God knows how many years ago. I've mellowed with the passing years. I've got a bit more tolerant and easygoing, because I'm not really under any sort of stress now. Life's a lot easier."

When we were messaging back and forth [to set up this interview], I noticed that your email display name is 'Robin Bland'. That's pretty hilarious. ►



Terrance Dicks with his friend and colleague Barry Letts in the 1990s.

◄ “Yes, nobody’s ever going to see through that. (*Laughs*) It’s a joke. As I say, I find it funny now. Also, even though I hardly wrote any of it – well, maybe a third – I retained the copyright, so whenever *The Brain of Morbius* sells, or resells, or earns anything, I get it. So that consoles me a great deal. I’m laughing all the way to the bank. (*Laughs*)”

LATER

[Terrance is telling me about his first few months on *Doctor Who*. Aged 32, he joined the show at the start of 1968, as an assistant story editor. Peter Bryant and Derrick Sherwin had just taken over as producer and story editor (the position later called ‘script editor’) respectively.] [9]

“The whole thing was in a state of bloody chaos. When I joined, I was neck-deep in an environment of intolerance, flappability, and disorganisation. I suppose I spent the rest of my time on the show trying to sort it out.”

In your last DWM interview [Issues 475-477], you claimed that Bryant, in particular, “spent as much time in the BBC bar as in the production office” –

“*More* time, if anything.”

There was quite a drinking culture at the BBC back then?

“At the time, there was a *very* big drinking culture at the BBC. There was a lot of it going on. Every day at 12 o’clock, Peter’s head would come round the office door and do the Morecambe and Wise ‘drink’ gesture, and we’d go off to the BBC bar. ‘We’ll have a few drinks, and then we’ll go to lunch.’ We never, ever, *ever* got to lunch. We stayed in the BBC bar till it closed at three, and then went back to the office, pottered around a bit, then at six o’clock, when the BBC bar opened again –”

Peter Bryant.

How can you spend three hours in the BBC bar, then expect to get work done in the afternoon?

“You don’t. You can’t. Not efficiently. Not well. There were brief periods before around 11 in the morning when you could get a decision out of Peter, but after that the day was gone. I’d barely worked in television before. Being young and naïve, I thought, ‘This is how you make television shows.’ But it isn’t. Believe me, it isn’t.”

Was Peter Bryant an alcoholic?

“He was a *functioning* alcoholic, in the sense that he got up, he came to work every day, he made at least a show of doing the work, but he didn’t do it well. It wasn’t done properly.”

How far did you slide into that culture of drinking?

“Not so much. And I like a drink. (*Laughs*) But I don’t think it ever got in the way of my work. For me, it’s mostly an after-hours sort of thing. It never spoiled my work or made me unable to function properly.”

When everyone else is doing it, though, it must be hard to say no.

“It’s very, very hard. Remember, I was joining very much as the new boy attached to these sort of authoritative and powerful figures, and they seemed to be saying, ‘This is the way it’s done; the way you behave,’ and it took me quite a while to realise that it wasn’t. I like to think I’m inscrutable, but my wife says everything I feel is always immediately apparent. I disliked it, and I disapproved of them, and they came to see this – and we got more and more distant. Mind you, Derrick… well, Derrick offered me the job, for a start, and he was a very hardworking and talented sort of bloke in his own way. But Bryant was useless. Absolutely useless. The script situation was diabolical. They never had any respect for *Doctor Who*. Time after time, things went wrong; didn’t work out; they didn’t have the scripts. What they would do is, make some sort of mess and hand it over to me, which I would then sort out – was forced to – because nobody else would. They just went, ‘Oh, Terrance will do it.’”

That doesn’t sound fun.

“I was very unhappy. I hated it.”

Was it a career low-point?

“I think maybe it was. I didn’t have any formal authority, and I didn’t feel I was getting any backing or support. There were times when I thought, ‘I can’t cope. This is too much for me.’ Then again, you’ve got to cope. You need to earn a living – and I was married by then – so you just go back and stagger on. In fact, I was on the verge of leaving when, luckily, *they* left. What I always say about my life, Ben, is that I have been incredibly lucky – and that was a huge piece of luck. Bryant and Sherwin were the bane of my life, and they went. They’d been trying to leave for ages, and they managed to get away onto *Paul Temple* [BBC1, 1969-71] – which they cocked up royally, as far as I remember.” [10]

By the summer of 1968, you’d taken over [from Sherwin] as *Doctor Who*’s script editor – [11]

“Yes, and they hired Trevor Ray [to fill the assistant position vacated by Terrance] – who I think was hired to be their drinking companion, because I had resigned the role; I had stopped going with them. I stayed and worked. Then they went off to do *Paul Temple* – taking Trevor with them, eventually [Ray left *Doctor Who* in 1970, to script-edit *Paul Temple*] – and Barry Letts turned up as *Who*’s new producer. That was another piece of

FOOTNOTES

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[9] Having been tried out as producer in 1967 on Season Five opener *The Tomb of the Cybermen*, Peter Bryant took over the producership from Innes Lloyd full-time from 1968’s *The Web of Fear* – the first *Doctor Who* serial on which Terrance worked (uncredited, as assistant story editor), having been brought in by the show’s new story editor, Derrick Sherwin. Dicks and Sherwin had met on the original run of motel-set soap *Crossroads* (ITV, 1964-81), on which they were both part of the writing team.

[10] Bryant’s final *Doctor Who* serial, before he left to become the new producer of BBC1 detective series *Paul Temple*, was 1969’s *The Space Pirates*. For the next two serials – ten-part Season Six finale *The War Games* (1969), and four-part Season Seven opener *Spearhead from Space* (1970) – Sherwin took over as producer, before joining Bryant on *Paul Temple*, which they produced together.

[11] Aside from *The Space Pirates*, for which Derrick Sherwin resumed the script-editor role, Terrance script-edited every serial from 1968’s *The Invasion* to 1974’s *Planet of the Spiders* (although he didn’t receive an on-screen credit for *The War Games*, as he was billed as one of its writers), making him, to this day, the show’s longest-serving script editor.

luck. Barry and I really hit it off. And gradually we got a grip on the script situation. And Jon became a tremendous success as the Doctor. And the show went into colour – *Who* was always meant for colour – which gave it an enormous boost. Yeah, a lot of luck. Well, luck and hard work."

The Time Lords make their début in Terrance's co-written 1969 story *The War Games*.

Barry treated you much like a co-producer.
"Yes, and we stayed best friends – colleagues and best friends – for 40 years. I still miss him [Letts died in October 2009, aged 84]. I'm still quite cross that he's gone off and left me. Every now and again, I think, 'Oh, I must tell Barry that. I wonder what Barry would think,' and then I realise the option is no longer there.

"But Barry never wanted to be a producer. He was a director. There is, in fact, a shortage of good producers out there. Directing is probably the best job in terms of creative satisfaction, and Barry loved being a director. In fact, when they offered him the producer's job, he'd only take it on the condition that he was allowed to direct for the show every now and again."

> **"Sometimes Jon Pertwee just couldn't understand the scripts. He wasn't the sharpest knife in the box."**

In DWM 475, you described Bryant and Sherwin's decision to exile the new Doctor to Earth [at the end of *The War Games*] as a "fundamentally rotten idea" and "absolutely dumb" –
"As far as I'm concerned, *Doctor Who* is not *Doctor Who* unless he's roaming the universe in his TARDIS. That's what the show is. They sabotaged its main ingredient."

Which raises the question: when you and Barry took over, why not change it?! The Doctor remained exiled for your first three seasons.
"It's like turning an ocean liner: you can't do it on a sixpence. Television shows are made a great deal in advance. Also, creatively, you have to give an audience time to absorb the changes or they're not going to like it. We did it bit by bit, first of all by having the Time Lords use him as an agent [in 1971's *Colony in Space*, and in 1972's *The Curse of Peladon,* probably, and *The Mutants*] – the TARDIS wasn't working, but they'd pick him up and dump him down somewhere in a trouble spot that they were worried about, knowing that he couldn't help but get involved – and that worked very well. In the meantime, of course, we had UNIT [the fictional military organisation conceived by Bryant and Sherwin and trialled in *The Invasion* before becoming central to the show from *Spearhead from Space*]. You can do a really good UNIT story – and we did, there are lots – but if the next one is a UNIT story, and the next one, and the next one, monotony is going to set in. So after *The Three Doctors* [1972-73], we let him fly the TARDIS again, and we began to retire UNIT."

One of Peter Bryant's final contributions to *Doctor Who* was the casting [in the summer of 1969] of Jon Pertwee – which you said was "the one brilliant decision" of Bryant's career [DWM 475].
"Mm. (*Laughs*)"

Also, you described the Third Doctor as possessing "dignity, wisdom, and charm", but Pertwee himself as "full of contradictions". Meaning?
"Jon was an *actor*, in every sense of the word. Terrified. Insecure. Desperately hoping that you'd love him. Very, very needy. All actors are like that. No exceptions. Jon was okay as long as he was the centre of attention. Jon's idea of conversation was him telling a series of anecdotes – which, to be fair, were absolutely brilliant – and you laughing in the appropriate places. Well, that's all very well, but I like to get a word in occasionally! Jon was always very much the star, and you had to cater for that; make him feel that you loved him, and you valued him, and he was the one who was really important. Then he was fine."

Jamie, played by Frazer Hines.

Famously, Jon Pertwee wasn't too fond of the scientific gobbledegook that the Doctor had to rattle off.
"Well, sometimes he couldn't get his tongue around it, so I'd simplify it, and sometimes he just couldn't understand it, so I'd explain it to him. He wasn't the sharpest knife in the box."

He could be a bit of a diva, though?
"Yes, but you made allowances. You've got to. You give a bit of latitude to your star. But only a bit. When Jon got out of line, Barry would give him a ticking off, in a nice way. Barry and I were always in charge – Barry, and to some extent me. In Tom Baker's day, that got right out of control. Graham Williams [producer, 1977-80] couldn't control Tom. Wouldn't have happened with Barry and me. Remember, *Who* is in a unique position, because you can always say, 'You're looking a bit tired, Doctor. Maybe it's time for a change.' (*Laughs*) And they knew that, too. Pertwee, Baker, all of them knew that they weren't necessarily there forever. Jon had quite a hard period after he left, before he got *Worzel Gummidge* [ITV children's series, 1979-81, 87-89, in which he played the titular scarecrow]. And Tom had a very, *very* hard period. I remember bumping into him in the bar and he said, 'Terrance, I am unemployable in British television,' and of course he was, because you couldn't cast him; he was the Doctor, you know? It took Tom quite a while to get over it."

LATER

[We've reached dessert: banana fritters for Terrance, lychees with vanilla ice cream for me.]

What do you think makes a good *Doctor Who* companion?
"It's really a thankless role. You need a decent, young actor or actress with a reasonably good personality, and there's not much more to it than that. It's very unrewarding. They have to have enough personality to make an impact, but not take away from the Doctor. The show is less interesting whenever the Doctor is not on the screen – in spite of what you said earlier [about *Planet of the Daleks*]! (*Laughs*) Katy seems to be the exception. But generally speaking you want to see the Doctor; you want to see Pertwee, or Troughton, or whoever."

Who's the best companion?
"Jamie was good. Frazer Hines. Katy was good. Katy worked very well. And the Australian –"

Tegan [played by Janet Fielding]?
"Yeah."

Who's the least best?
"I don't know. People seemed to take against Matthew Waterhouse [Adric]. I've no idea why. But I always felt that the Doctor only needed one, female companion. In the later shows [in the Davison era], they started sort of piling them up. I used to say, 'The TARDIS is getting like a Number 9 bus! There's a whole crowd of people in there, and I don't think that's a good idea.'"

Do *Doctor Who* companions have to be pretty?
"They used to say, 'They're there for the dads.' (*Laughs*) I mean, most actors are pretty, so I don't think it's a question that ever arose. Anybody you cast would have been passably good-looking at the very least." ►

Sarah Jane Smith (Elisabeth Sladen) was introduced to the show in 1974.

◄ Apparently, to win the role of [the Third Doctor's first companion] Liz Shaw, Caroline John sent Peter Bryant a 'leggy' photo. [12]

"It was a shame about Caroline John. The trouble with Carry was, she was not good companion material, because she was a serious actress. Carry John was a proper actress, and she wasn't really happy in that companion role. Also, as Barry said, she – not the actress, but the character – had been created as super smart. Now, you don't want two super intelligent people in a *Doctor Who* show. Only one person should be going around showing how bright he is. So Barry said, 'She'll have to go,' [Liz Shaw was sent packing after just one season] and Carry, bless her, always thought it was because she wasn't good enough. It wasn't that at all. If anything, it was because she was *too* good. I got a chance to tell her that later on, many years later."

> **"There came a time when you had to have stronger female characters – so we had Sarah Jane."**

Isn't that a bit of a shame, though, that the production team didn't feel that the show could sustain a strong, intelligent female lead alongside the Doctor?

"Well, no, we had a strong and intelligent female later on – of *our* devising and contriving – in Sarah Jane Smith [played by Elisabeth Sladen, who replaced Manning's Jo Grant for Pertwee's final season, 1973-74, and stayed on alongside Baker till 1976]. She wasn't a scientist. She was bright, and intelligent, and feisty, but she didn't have a scientific brain – which Liz Shaw and the Doctor very definitely did."

You played a big part in the creation, casting, and writing of [Liz Shaw's replacement] Jo Grant...

"Yes, well, one of the things it threw up, of course, was that you *had* to have stronger female characters. We had Jo Grant, who, bless her, was fairly hopeless and was always getting captured, or hypnotised, or whatever. [13] I always used to say, 'The job of the female companion is to get strapped to the railway tracks, and lie there and scream till the Doctor comes and rescues her.' But there came a time when you couldn't get away with that anymore, on the rising tide of feminism, and you *had* to have stronger female characters – so we had Sarah Jane, who was never the Doctor's assistant; she was a freelance journalist with a career of her own. [14] So we tried to ring a few changes. The trouble is, the role tends to drift inexorably back to being tied to the railway tracks. But she did fairly well."

The BBC in the 60s and 70s sometimes sounds like a bit of a 'boys' club'.

"Oh, very much so, yes. It was a male chauvinist world. There were no female script editors in my day."

Even today, there are relatively few female writers or directors working on the show, compared to the men –

"There are a few. Female directors. Female producers. Of course, Verity Lambert [producer, 1963-65] as well, see."

But I've read interviews with Verity where she talked about the stuff she had to put up

Terrance is a fan of Mark Gatiss' drama *An Adventure in Space and Time*, telling the story of, among others, Waris Hussein (Sacha Dhawan) and Verity Lambert (Jessica Raine).

with – the snide comments from colleagues, insinuations about how she'd got the gig… [15]
"I'm sure there was a lot of that. Have you seen that play by Mark Gatiss [2013 BBC Two drama *An Adventure in Space and Time*, about the creation of *Doctor Who*]? Very good. Waris Hussein, who was the [BBC Drama department's] first Asian director, says in it, 'Well, here's to us: the posh w*g –' 'And the pushy Jewish bird.' They had a lot to prove." [16]

Five years later, women were still bumping into that glass ceiling. Did you realise that at the time?
"No, I mean, I didn't. I didn't give it any thought. I'd got problems of my own, you know. Let them get on with theirs. (*Laughs*) You had other things to worry about, like getting your show out, rather than… I mean, people used to ask me what were my aims and ambitions for the show, and I used to say, 'That the BBC does not have to show the test card at six o'clock on a Saturday night. Get the bloody show out. Hopefully a good one. But produce 25 minutes of broadcastable television.' And that, actually, is quite hard. It's really quite difficult."

Malcolm Hulke.

Can we talk about one of your writers, Malcolm Hulke?
[17] **He was a committed member of the Communist Party of Great Britain, right?**
"Well, in his early days he was, but he did sort of move away from that. He came out of the old Unity Theatre, which was a very left-wing organisation. Mac was very left-wing, but he grew less so over the years – as many people do as they get older. It got less important to him, I think, as time went by. He didn't like me referring to it later on, about the communist bit. He didn't want people to hear about that. It wouldn't have gone down terribly well at the BBC. I suppose it may be noticeable in his scripts, but I don't think he ever used it to preach."

In 2010, you said [on BBC Two's *Newsnight*], "If you're concentrating on putting over a political message, rather than on doing a really good show… you know, maybe you can do both, but it would be hellish difficult, and I think there's maybe a danger that the show wouldn't be as good as it could or should be, because you're not looking at the right aims." Do you stand by that?
"Yes, I'm very much with Samuel Goldwyn: 'If you have a message, call Western Union' [*the popular attribution to US film producer Goldwyn is false; in fact, the earliest known print attribution is to US playwright* ►

FOOTNOTES

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[12] "It was kind of a mutual decision between my agent and myself that I should go for some major television work, after having done some considerable amount of stage acting," Caroline John told Richard Marson in **DWM** 114. "Knowing roughly the kind of thing that the *Doctor Who* people would be after, I sent them a leggy picture of me, along with my details… It must have done the trick, because I was called in to read. Before long, I was told that I had the part. I might add that the picture was very unlike the real me."

[13] In a 1998 interview with *SFX* (Issue 39), Manning said: "You get a lot more stories out of a character who got things wrong than a character who gets everything right all the time. What was nice about Jo was that one moment she was really bright and on top of it, and the next she hadn't quite got it, and you never knew when she was going to do something irrational, which made it exciting for everybody… She was only supposed to be 18 years old and was put there to translate what the Doctor was saying and what was happening to them… You couldn't have done that with a companion that's as bright as the Doctor… She worked, so it didn't bother us… I don't think feminism started to be discussed in the news till many years later, did it? It wouldn't have been discussed around my era, certainly. She's running around in miniskirts with this guy who is 2000 years old, and people are worrying about whether it's sexist!"

[14] Robert Sloman, co-writing with Barry Letts, scripted three Jo Grant serials: 1971's *The Dæmons*, 1972's *The Time Monster*, and her swansong, 1973's *The Green Death*, in which she falls for Professor Clifford Jones because he reminds her of a younger Doctor. "I'm not sure we should have done that, really," Sloman told Peter Griffiths, in **DWM** 276. "It seems a very anti-feminist thing." A year later, Sloman wrote for Jo's successor, Sarah Jane, in the Third Doctor's final adventure, *Planet of the Spiders*. Of actress Elisabeth Sladen, Sloman told **DWM**: "Lis was a beautiful girl, and with such lovely manners, but I must confess that I'm not terribly good at writing for women. I feel that Katy and Lis were both badly served by me."

In **DWM** 89, Sladen told Richard Marson: "Sarah had to be able to stick up for herself. She was pretty forceful, especially at first, but then we allowed her to soften and adapt more to the circumstances that she was living in. Sarah wasn't only a feminist; she was feminine – a rather happy, forthright girl, with a lot of intelligence, and plenty of courage, too."

Verity Lambert with Russell T Davies in 2006.

[15] "Most of the people in the Drama department couldn't understand why I'd been hired," recalled Lambert in 2006, when *SFX* (Issue 150) interviewed her and Russell T Davies together. "They used to ask me if I'd slept with Sydney Newman [Head of Drama, 1962-67] to get the job."

"They asked you out loud?" exclaimed Davies.

"Out loud! Yes, one or two people, after they'd had a few in the club. So I had to overcome all that – not that I minded particularly, because I was pretty thick-skinned."

"Did you have a thick skin, though, or did you grow it?"

"I think I always had one. When you're 26 years old, you think you can do anything…"

"They must have thought you were so radical," Davies marvelled. "I just imagine everyone else at the time were middle-aged men wearing demob suits. A 26-year-old woman, a gay Asian director [Waris Hussein, who directed the first *Doctor Who* serial in 1963, and 1964's *Marco Polo*] – they must have thought you were bananas!"

[16] In a 2013 piece in *The Daily Telegraph*, Hussein said the BBC in the 1960s "was dominated by testosterone. Men walking around in double-breasted blazers, old school ties. Men were men and women were secretaries."

[17] Hulke co-wrote *The Faceless Ones* (1967) with David Ellis and *The War Games* (1969) with Dicks, and rewrote David Whitaker's *The Ambassadors of Death* (1970). From 1970 to 1974 he scripted one serial per year: *Doctor Who and the Silurians*, *Colony in Space*, *The Sea Devils*, *Frontier in Space*, and *Invasion of the Dinosaurs*.

Of his politics, Hulke said – in **DWM** 91 – "In my stories, the 'baddies' aren't really bad, because they're doing what they think is right… I find it hard to imagine anyone as totally bad or totally inimical. Science-fiction, and *Doctor Who* in particular, is a great opportunity to get across a point of view… Remember what politics refers to: the relationships between groups of people. It doesn't necessarily mean left or right, Labour or Conservative, so really all *Doctor Who* stories are political. Even though the other people look like reptiles, they're still people. I'd say it's a very political show."

LAMBERT & DAVIES PHOTO © SHORT/FUTURE/REX/SHUTTERSTOCK

◄ *Moss Hart – Ed*]. What a writer thinks and feels, and his opinions, are going to come out in his writing anyway."

How did Hulke's politics compare to your own?

"I was *mildly* left-wing. Almost all creative people are left-wing. It's very hard to find one who isn't. I wasn't as left-wing as Mac, but we would be on broad agreement. Mac was very much my mentor in the business. He was a little bald-headed chap. Incredibly well-organised and efficient. Quite extraordinary. First of all, I lived in his house [he was Terrance's landlord], and then he lived in the next street to me, so we were always in and out of each other's places. We used to work together at his flat or mine. When he was my landlord, I learnt that he was a scriptwriter, and I got to know him, and he got me into television…

"In New York cop novels, which I'm very fond of, they talk about having a rabbi, somebody in the service – you know, in the police – who will look after you, help you along, give you good advice, put in a word for you. Mac was my rabbi for many, many years. Like Barry and I, we were totally chalk and cheese, but we got on well. Mac was a very serious man, and I used to tease him and make him laugh. He took life very seriously, and he probably was concerned with the serious issues of feminism, and communism, and so on. Barry was more spiritual. Barry was more Zen, Eastern religion, that kind of thing, a seeker of the truth about life. He'd got a sabbatical year from the BBC, Barry, and went off to India in search of spiritual enlightenment. He didn't get spiritual enlightenment, but he came back with a selection of interesting Indian stomach diseases – and finished up, for several weeks, in the hospital! (*Laughs*)"

Tell me about Robert Holmes. Before he took over from you as script editor, what was he like to work with?

"He's incomparably the best *Doctor Who* writer. Better than me. He was one of our most valued writers. He was a big, boney man with a very strong face and a severe, intimidating manner. He used to frighten people, you see. Jean Rook, who was a famous journalist at the time, interviewed Bob and said, 'He looks like Sherlock Holmes playing Dracula.' [18] Bob was a big, gaunt, intimidating man, but he never frightened me. Bob was lovely. I sort of discovered him, because he sent in a story idea and I liked it – this was when Bryant and Sherwin were still about – so I got him in, talked to him about it, and went to them – I had to go through Bryant and Sherwin on everything, you see, if I could catch them in the office for long enough to talk – and I said, 'This guy's come in with a good idea.' They said, 'We don't need any more scripts at the moment,' which was rare for them, because they usually did. I said, 'Well, can I develop it as a spare? Or for next season?' It was a story about… Krotons?"

The Krotons – the first *Doctor Who* serial to be written by Robert Holmes.

Terrance remembers that writer Robert Holmes was very easy to work with – except on 1973/74's *The Time Warrior*.

That'll be *The Krotons* [a four-parter, broadcast from December 1968 to January 1969].

"That's right! Bryant and Sherwin said, 'All right, all right, you can do it,' to get me out their hair, I think. They thought it would keep me out of mischief. Then they were going to do a serial – I forget what it was [*The Prison in Space*, written by Dick Sharples, set on a female-dominated planet; alternative titles offered by Sharples include *Doctor Who and the Strange Suffragettes*, *Doctor Who and the Female of the Species*, and *More Deadly Than the Male*] – with David Maloney [who had directed his first *Who* serial, 1968's *The Mind Robber*, a few months earlier], a very good director, and unsurprisingly the scripts were terrible. David said, 'I can't do this. This is unworkable. I'm sorry, I'm not going to do it.' We had a big crisis meeting. 'What are we going to do?!' I said, 'Well, I do happen to have a four-parter.' David said, 'Let me see it,' so I showed him the scripts for *The Krotons*. He took them away, came back, and said, 'Please can I do this?' And that was the beginning of Bob being on the show."

Was he an easy writer to work with?

"Very easy. Except on *The Time Warrior* [1973-74]. He hadn't wanted to do as he was told at all. We more or less roped him into it. [19] Bob said, 'I don't know about history.' I said, 'Well, look, it's simple stuff. It's all bad barons and knights in armour. You can do it.' And he did it very well. He invented the Sontarans. Wonderful. The moment at the end of one of those episodes [Part One] when Linx removes his dome-shaped helmet to reveal a dome-shaped head! I loved the Sontarans. And I loved Bob. I was always so happy when I came to novelise one of Bob's scripts, because they were all very good."

He should have gone on and done other things, though, shouldn't he? Outside of *Doctor Who*.

"Of course he should, yes."

Was *Doctor Who* holding him back?

FOOTNOTES

[18] Writing in the *Daily Express* on 11 February 1977, Rook described Holmes as 'tall, grey-haired, and bloodless, in a cape-shaped fawn mac. He looks like Sherlock Holmes playing Dracula. He reads Poe, Arlen, and Bradbury in bed.'

[19] "They wanted to do a historical, which they hadn't attempted for some time," explained Holmes in **DWM**'s 1985 *Winter Special*. "Now, I hate *Doctor Who* in history mode, because I think it's too whimsy and twee, so I compromised and offered them a story mixing science-fiction with a kind of pseudo-history. The Sontarans came after I'd been reading some heavy tome on war; it was terribly Teutonic, and all about the fatherland and so on… Other stuff in that script was Professor Rubeish, a favourite character of mine, because I like zany professors, and that wonderful sexist line about Sarah, where Linx says that she's useless because her thorax shows her to be the female of the species!"

Doctor Who script editor [1974-77] Robert Holmes, surrounded by Daleks... and a Robot of Death!

"*We* weren't! He was holding himself back. We would say to him, 'Look, you can go and do –' whatever. But he didn't want to know. He said, 'No, no, I like where I am. If I can earn a living, I'm perfectly happy.'"

And was he?
"I don't know. He'd say, 'No, I'm a hack writer.' It was... I think it was lack of confidence."

Have you ever felt that level of insecurity about your work?
"Oh, every time I send off a script. All writers have those moments of doubt."

LATER

[It's got noisy in the main restaurant, as tables are filling up, so we've relocated to a back room. I want to ask Terrance about his family.]

You married your wife, Elsa [*née* Germaney], in 1963…?
"It's 50-something years now, so... yes. She's part-Swedish. Very beautiful – still, bless her."

And you have three sons?
"Yes, Stephen – he's the oldest. Jonathan, who's the middle. And Oliver, who's the youngest."

Have you always been able to balance your marriage with your career?
"Well, in my early years as a freelancer, Elsa used to go and work as a teacher, while I stayed home and tried to make a life as a writer. Before I got the *Who* job, she was the one earning the money. She was very much a help and support."

What did Elsa make of you getting the *Doctor Who* job?
"Well, she could see I wasn't happy. I was out for long hours and coming home half-tight. It was not a happy period, really. She was very sympathetic and understanding."

How did your marriage to Elsa compare to your working relationship with Barry, which you often make sound a lot like a marriage just without the –?!
"(*Laughs*) There wasn't, I don't think, ever *quite* the same level of affection between me and Barry; we were just very, very good friends, and I don't think Elsa ever minded. I'm not an immensely gregarious person – I'm not, like, a person with a huge circle of friends – and I think she was pleased that I had, in Barry, at least one really good friend."

How did you and Elsa meet?
"At Butlin's holiday camp. I had a year to fill before I went in the army – National Service – and I was passing the thing in Oxford Street [where Butlin's Head Office was, for a time], and I saw that they were looking for staff. So I went and applied, and got a holiday job at Butlin's in Clacton while I was waiting for my call-up."

You were a Butlin's Redcoat?!
"No, not as a Redcoat! No, a kitchen porter. And Elsa was a waitress. That's how we met."

When did you realise that you were in love with her?
"Fairly early on, I think. You see, I went to Butlin's straight from Cambridge [University, where Terrance read English, 1954-57]. At Cambridge, there was a great shortage of girls. At Butlin's, I was suddenly knee-deep in them! (*Laughs*) I met and fell for Elsa, who was – well, she still is – quite stunningly beautiful. And, bless her, she's stuck with me through the years. I went away for two years' National Service [in the Royal Fusiliers, 1957-59], so we couldn't see each other much, then we kept it up afterwards. It was a fairly long courtship – not because of any lack of feeling for her, but because I'd come from a very sort of stormy and unhappy marriage – my parents' – and I'd always said that I was never going to get married. But they stayed together, my parents, and in their old age they were totally reconciled. My father [William Dicks] was a bit of a lad, a bit of a rogue, but in his later years, when my mother [Nellie Dicks, *née* Ambler] was ill – you know, with arthritis and things like that – he was absolutely saintly. He looked after her and cared for her."

> **"I think my wife was pleased that I had, in Barry [Letts], at least one really good friend."**

You say that your dad was "a bit of a rogue"…?
"Well, he came from a very sort of strict, hardworking family – but, as I say, he was a bit of a lad, he liked to drink – and they threw him out. They rejected him. And he met my mother, who was part of a big, Cockney family, and they 'adopted' him; they just kind of took him in. So all the relatives I've got – or ever had – are Amblers; I've never known anybody called Dicks. The whole of *that* side of my family is a mystery to me. I've only got family on the maternal side."

You've never been tempted to do the whole genealogy thing?
"I'm not that interested in it. Now that I'm the grandad of three families, I'm more interested in *them*."

What were you like as a child? You were born in 1935, right? – so you grew up during the Second World War.
"A child of the war! Yes, absolutely. I quite enjoyed the war. I've memories of going down to the shelter in the middle of the night – which, if you're a kid, that's great. You get up, go out, and camp in the garden. Terrific!"

Did you tell each other stories, while you were down in the shelter?
"Sometimes. (*Laughs*) And I used to play on bomb sites. Those were my adventure playgrounds – bomb sites, all around London. And I remember seeing flying bombs, doodlebugs, going overhead."

Were you scared?
"No, no, no, we were *British*. We were going to win! The British always win. (*Laughs*) There was absolutely no question of the Nazis winning. They were the bad guys."

You must have been aware of people around you getting killed, though – your neighbours, your school friends?
"Yes."

That didn't frighten you?
"No, no, because it wasn't going to happen to *us*. And I remember the victory celebrations after the war...

"Then, somehow or other, I managed to squeeze through the 11-plus, and I went to East Ham Grammar School. I got caught in an educational updraft, because the headmaster, Dr Whiteley, was fiercely ambitious. He liked to have names of boys who went to Oxbridge, so he could put them on the board outside the school and swank at the Headmasters' Conference. I was in some class or other, and I did that thing with the rubber band, you know, where you shoot the... yeah. I shot the person in front of me. Got sent to the headmaster. ►

◄ I was confidently expecting the cane, but he must have been in a good mood; he said, 'You, my boy, will go away and write me an essay on the proper uses of elastic.' English was always my subject – I was top of the class in English – so I wrote him this humorous essay, and he looked at it and said, 'You are going to earn an English scholarship to Oxford or Cambridge. I am transferring you from 5C –' because there was streaming, and I was happily trundling along in the C stream '– into 5A. You will take extra English classes and get that scholarship.' So that's what I did. You did as you were told in those days. (*Laughs*) I got a scholarship to Cambridge. Downing College."

I was good at English at school, and other 'arty' subjects. I wasn't much good at sport.
"No, no, I wasn't. This is the point, you see. My father was very good at sport – he was a boxer, he played cricket, all kinds of things – but I was hopeless. I've got two left feet. And I was in that sense, I think, a great disappointment to him. I was always a disappointment to him."

Really?
"Very much so. It's very true. You know, he got a trial for football at West Ham. He wanted a son with that degree of skill, and he got me, with my two left feet. I mean, I was good at other things, but they weren't the things that were important to him."

As a kid, to know that… that's tough.
"Yeah, it's painful. It rankled. (*A pause*) Yeah, it was painful."

Do you ever get over that?
"It took a long time. Also, you see, my father was immensely sociable. He'd go into a pub, and he'd be talking to everybody within ten minutes. Great social gift. I am not like that at all. I like to have one or two friends. I don't like being in a room full of people. Whereas Elsa, you see… Elsa will walk into a room, start talking to the nearest person, and she'll be in the middle of it in no time. I couldn't do it to save my life. I'm all right at *Who* conventions, because I'm a celebrity. (*Laughs*) I'm okay if I'm a celebrity. If I'm not a celebrity, I can't."

One of the many things that *Doctor Who* fans love about you, Terrance, is your distinctive voice. By which I mean, you can't pronounce your Rs.
"Yeah. Yeah, I have a slight difficulty with that!"

It's 'Uncle Tewwance'.
"'Tewwance', yeah. So I can't roll my Rs to save my life. My handicap in speaking French is that I can't roll my Rs."

As an adult, you know that these things –
"(*Cutting in*) They don't matter."

But also they're the things that, you know, make people fall in love with us.
"Yeah."

Whereas when you're growing up, as a kid, anything a bit different about you can be pounced upon by others –
"Yes, it can be. But it never was with me. And I was always very talkative and very eloquent. One of the things I can do is make speeches; talk to a crowd. You show me an audience, I'll talk to it. Not a moment's fear or nervousness. It's just one of those things I can do. Even at school, I was giving talks and things. Later on, when I was in advertising [after his National Service, Terrance worked as a copyrighter], I won public-speaking prizes. So I got on pretty well at school. I was never bullied. Not that I was particularly hard, but I think I project the image of the sort of person you'd better not try to bully. (*Laughs*) You know, largely bluff, but I, by and large, got away with it. So I had a fairly successful [school] career. I didn't suffer."

And what are the proper uses of elastic?
"Oh, I can't remember now. (*Laughs*) Keeping your pants up!"

LATER

[It's 2.30pm. The lunchtime rush is over, and the restaurant is quieter now. A final few questions. For one thing, I'm interested in Terrance's two years' National Service, especially as many of his *Doctor Who* colleagues also served in the military.]

During World War Two, Jon Pertwee and Barry Letts were in the navy, and Roger Delgado [the original Master] was in the army. After the war, Nicholas Courtney [UNIT's Colonel – later Brigadier – Lethbridge-Stewart] and Richard Franklin [UNIT's Captain Yates] both did their National Service in the army. Did that shared military background bond men back then?
"We never talked about it. No, not at all. For me, National Service was just a waste of time. The first six months is quite a laugh – you're doing all kinds of amazing things, like assault courses and firing guns – but then you realise that you've got another 18 months of it. If there's not a war on, an army hasn't got anything to do except hang about filling in time. A very lazy life. But I would sort of be in favour of it [being brought back] – a year's National Service, that wouldn't do you any harm. It did me some good. But after that it just goes on too long."

Your two years' National Service must have come in handy when script-editing or writing UNIT stories?
"Well, I'm interested in the military life. I like and admire soldiers. It's their dedication. There's a line in *A Few Good Men* [Columbia, 1992], which is actually about the US Marines, where the female star [Lieutenant Commander Galloway, played by Demi Moore] is asked why she likes the military so much, and she says, 'They stand on a wall and they say, "Nothing's going to hurt you tonight. Not on my watch."' Well, I admire that. That touches me."

In a TV show about a 'man of peace', a hero who carries a screwdriver instead of a gun, it's surprising, perhaps, that the Brigadier especially should prove such an enduringly popular character.
"Yes. Nick Courtney, like me, never rose to a high military rank, but he played it. He just looked the part. On one of the stories, we had some co-operation with the army – they lent us a Jeep

Richard Franklin and Nicholas Courtney, who had both done their National Service in the army.

and some soldiers – and the officer in charge said to Barry, 'I tell you one thing you've got right: that chap Lethbridge-Stewart. We've got a lot of young brigadiers exactly like him.' [20] He was a lovely man, Nick. We did a convention or two together in America. He used to come into my room and say, 'Come on, Terrance, time for a livener' – or 'a stiffener' – which is the first drink of the day. (*Laughs*)"

Nick passed away in 2011, a couple of months before Lis Sladen. And Caroline John died the following year. Barry Letts in 2009. Mac Hulke in the 70s. Bob Holmes in the 80s. Jon Pertwee in the 90s. So many of the people we've talked about today are no longer with us.

"Yes, the number of people I know who are dead is astronomical, sadly. As you get older, that happens. It makes you reflect on your own mortality, but I try not to. At my time of life, there's not a lot of point in reflecting on it. I fear I'm lucky to be here. I'm very *pleased* to be here. You know, at the end of my life, I'm in a good position. I've had a good career. I've got a nice house in Hampstead. I've got a wife and loving children. No great financial worries. I'm living the life now that I wanted to live at 20. (*Laughs*) Unfortunately, I'm now 81."

But what age do you feel?

"Well, mentally – and inside – I feel the same as I did when I was 20. But physically the body slows down a lot. You know Frank Skinner [who played Perkins in 2014 *Doctor Who* episode *Mummy on the Orient Express*]? Well, he's a fan of mine, actually. I signed an autograph for him at the BFI. I said, 'This must be a new experience for you!' We've met and chatted a couple of times. He said, 'At a certain time in life, pain comes without an anecdote.' I thought, 'That is *brilliant*.' Certainly at my time of life, you get all bits of you that ache, and I'm not that mobile now. I move about fairly slowly. Then again, I don't want to go anywhere. (*Laughs*)"

And you're still fit and healthy enough to write?

"Oh yeah, if I want to. But now I don't write much. For me, writing was always work. It was never a matter of I had a message to give the world, or I wanted to express my genius. I needed to earn the money, that's all. Now I don't. Mostly the sort of things I do are like this interview, which is chatting. In the days when they were doing the DVDs, I said to my agent, 'If anybody asks me, I'll do it. It's not work. You sit down and chat about *Doctor Who*.'"

[NB. If you haven't read this issue's comic strip yet, do it now. Or, be warned, spoilers ahead.]

The original Master (Roger Delgado) is captured by UNIT at the end of 1972 serial *The Dæmons*.

This issue of *Doctor Who Magazine* is devoted to the 1970s –

"That's like yesterday to me. (*Laughs*)"

– and we're bringing back Roger Delgado's Master in the comic strip.

"Ah, lovely! Yes, very good. He was the best Master. It was never going to be anybody but Roger – he was the only actor Barry considered. Like many people who play villains, Roger was an extremely nice, courteous, and charming man. I believe the same is true of Boris Karloff and Christopher Lee. It's the people who play the heroes, like Pertwee, you have trouble with. But Roger was a very nice man. Never gave us any trouble. Very professional. Hardworking."

"Roger Delgado was the best Master. It's not possible to replace Roger. Even with a lady."

His death must have been a bitter blow to everyone on the show. [21]

"It was fairly devastating for all of us. Around that time, Pertwee used to pick up Katy and give her a lift into work. They were driving along, and they saw a headline on a hoarding, 'DOCTOR WHO ACTOR TRAGEDY,' and stopped and bought a paper. That's how they learnt that Roger had been killed. Just horrible. I cannot claim that Roger was a close friend of mine, but he was an actor who I liked, and respected, and got on very well with, and I was so sorry to lose him. And he's never been replaced. It's not possible to replace Roger. Even with a lady. (*Laughs*) He was just so good. At the end of one of the shows – is it *The Dæmons*? – he's finally captured and led away by UNIT, and the director [Christopher Barry] was using the village people as unpaid extras. He said to them, 'You've all got to boo and hiss,' but they all cheered and clapped, because everybody liked Roger so much! He was a very lovable villain."

Anthony Ainley played the Master in the 80s, sort of doing an impression of Delgado's Master.

"Yes, Ant was trying to do him too much. Although, I think he was pretty good in *The Five Doctors* [the show's 20th Anniversary Special, in 1983, scripted by Terrance]. There's a scene where the Time Lords are having a council, and Borusa says, 'Involving this person does not please me,' and you think it's the Doctor... but then the Master turns up. That's a very good scene. They hire the Master to rescue the Doctor! I was pleased with that one. I thought that was a good twist. A good bit of fun."

I love *The Five Doctors*. It may be my favourite of all the things you've written –

"I always say that it's *my* favourite."

– even though I know that, technically, it's probably not the best.

"Yes, it's a bit of a pantomime. (*Laughs*) But it's a *good* pantomime."

Steven Moffat described writing his multi-Doctor, anniversary story, *The Day of the Doctor*, as "his darkest hour on *Who*" [DWM 500]. How did you manage to script *The Five Doctors* without having a nervous breakdown?

"Well, I didn't have time to have a nervous breakdown. (*Laughs*) It was a matter of getting it out, and getting it out quickly. It was very difficult, because they kept on changing their minds about who I could and couldn't have." ►

FOOTNOTES

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[20] The British Army provided troops and equipment for 1968's *The Invasion*, but Barry Letts didn't work on that, so Terrance may be thinking of 1971's *The Mind of Evil*, on which Letts secured the involvement of the RAF, or the following year's *The Sea Devils*, on which the Royal Navy helped out.

[21] On 18 June 1973, six days after *The Time Warrior* wrapped and *Doctor Who*'s regular cast and crew left for three months' holiday, Delgado was killed in a car crash in Turkey, having just arrived to start shooting the film *The Bell of Tibet*. He was 55 years old.

◄ Is that why Leela wasn't in it? She should have been in it. She was on Gallifrey anyway.

"Yeah. No, absolutely. But I had to fight, even to get K9 in it. I said, 'You've got to have K9.' They didn't want K9, but I forced it through. And they didn't want to have Daleks. I said, 'Look, you cannot do *The Five Doctors* without Daleks!' So they let me have one Dalek. I wanted more. Even at the last minute, Eric Saward [script editor, 1982-86] said, 'I'm not happy with the bit where Pertwee and Sarah Jane get to the Dark Tower. They get through too easily. You need to put one more obstacle in their way. It's got to be stunning, and amazing, and – above all – cheap.' So I came up with the Raston robot. A guy in a silver jumpsuit. Bless them, the director [Peter Moffatt] built it up. He had this huge massacre where it's slicing the heads off Cybermen."

What was John Nathan-Turner [producer, 1980-89] doing during all this?

"Not a lot. (*Laughs*) John and I didn't like each other. In fact, John hated me. I don't know why. He was touchy. He was temperamental. He was paranoid. He only got away with coming to me to write *The Five Doctors* because he was desperate [*initially, Robert Holmes had been commissioned to write the episode, but he was unable to come up with a workable script – Ed*]. They'd only use me if they were in a state of desperation."

That sucks. Were you okay with that?

"Look, how it made me feel was, 'All right, I'll fix it' – because that's what I do. When things go wrong, I fix them. That's what my entire career is. If I say so myself, I'm good in a crisis. Believe it or not, I tend to be on the idle side – you know, I don't work unless I have to – but if there's a crisis, or if I need the money, I get to work. I enjoyed doing *The Five Doctors*."

Even though John hated you?!

"We just kept out of each other's way. Well, mostly. I remember in one rehearsal, Borusa picked up a staff with a crest on, and I said, 'That won't do. We'll realise who it is!' We wanted to keep the villain's identity a secret. And Nathan-Turner said, 'This is *my* rehearsal, Terrance – if you don't mind!' He didn't want to hear from me. In fact, when he took over and Barry was executive producer [Letts was the only exec of the show's 1963-89 run, overseeing Nathan-Turner's first year as producer], Barry used to take me with him to script meetings and viewings, because we always did everything together, and Nathan-Turner said, rather snootily, 'I don't think Terrance should come to these. He's not script editor. I've got my own script editor [Christopher H Bidmead].' John was just a difficult person to deal with, and I don't have a lot of patience or tact with people like that. I probably should, but I don't. So by and large it was not a friendly atmosphere."

What was Eric Saward like?

"Eric's a quiet chap. He doesn't say a lot. When you meet him, he looks terribly grumpy and disagreeable. In fact, he's a very nice man. I like Eric. But you have to kind of warm him up. I don't think he and Nathan-Turner ever got on well. They had a very unhappy time.

Terrance worked with script editor Eric Saward on 1983's *The Five Doctors*, and they were reunited at 2016's Target Books exhibition.

"The trouble was, Nathan-Turner was a staff producer. You can't get rid of a staff producer unless, I mean, he urinates on the Director-General's desk or something. But nobody else wanted Nathan-Turner. He tried to get onto various other shows. He wanted to restart a programme called *Compact* [BBC1, 1962-65], a soap about a magazine, but nobody wanted it, so they just left him there on *Who*. Because the BBC didn't *care* about *Doctor Who*. They never knew what they'd got. They never knew the value of it. Maybe they do now. In my day, it was a kids' show that had lingered on a bit too long."

> **"John Nathan-Turner was a staff producer. You can't get rid of a staff producer unless he urinates on the Director-General's desk or something."**

But it always sounds like such a fun, friendly show to work on back when you and Barry were in charge.

"It was. I hope it was."

So why did you leave?

"I was quite reluctant to. I was quite happy where I was. But… first of all, Roger died, tragically. Mind you, he'd wanted to leave the show. He wasn't getting work, because people thought he was on *Who* all the time. Then Jon came to see us and said, 'I think I'll do one more season, then I want to leave,' which was quite sensible, because he'd done five years. That's long enough. He wanted to do other work. And Barry, who had always wanted to go back to directing, said to Jon, 'All right, if you're going, I'll go.' And I said, 'Well, I suppose if you're both going, I'll have to go!' But I didn't want to."

Do you wish you'd stayed on anyway?

"I could have done, but no. I decided that it wasn't the best thing to do. And I knew that Bob was going to succeed me. When it was sort of known that we were all going, we asked Bob in for lunch. He said, 'I hear you're going. Well, I thought I might be the next script editor…?'"

Bob put himself forward?

"Yes, I know! (*Laughs*) I said, 'Well, it's a funny thing you said that, Bob – because that's why we asked you here.'"

But yours were incredibly hard shoes to fill. Barry's too. Robert Holmes and Philip Hinchcliffe really had their work cut out.

"Well, what a lot of people have said is, the way that Barry and I set the show up – and got it moving – established what it was from thereon. We shaped it. And I would like to believe that. It seems almost too good to be true. But the amount of relics, and similarities, and monsters, and situations that they *still* use today…"

When you think about it, it's quite a legacy, isn't it?

"It is. And the fact that I know that they're all people who grew up reading my *Doctor Who* books means that I feel like a sort of benevolent father towards them. 'God bless you, my children! Get on with it. Do the best you can.' (*Laughs*) I've got a great deal of pleasure out of seeing what they've done with what I started, but it's not my show any longer. I had it. It was my show for a while. I was *Doctor Who*. But that doesn't last forever. And I was prepared – I *am* prepared – to see it go. But it's nice to feel that, as you say, there's a legacy. I'm very proud of it. Barry and I were asked once, for a DVD, 'How would you like people to remember you?' And what I said was, 'I'd like them to say, "He was a professional."' And that's what I am. Yes, I'm a professional."

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Delegates from the Galactic Federation consider Peladon's membership in *The Curse of Peladon*.

The aftermath of this decision is explored in *The Monster of Peladon*.

DOCTOR WHO IN THE 1970s

GOLDEN YEARS?

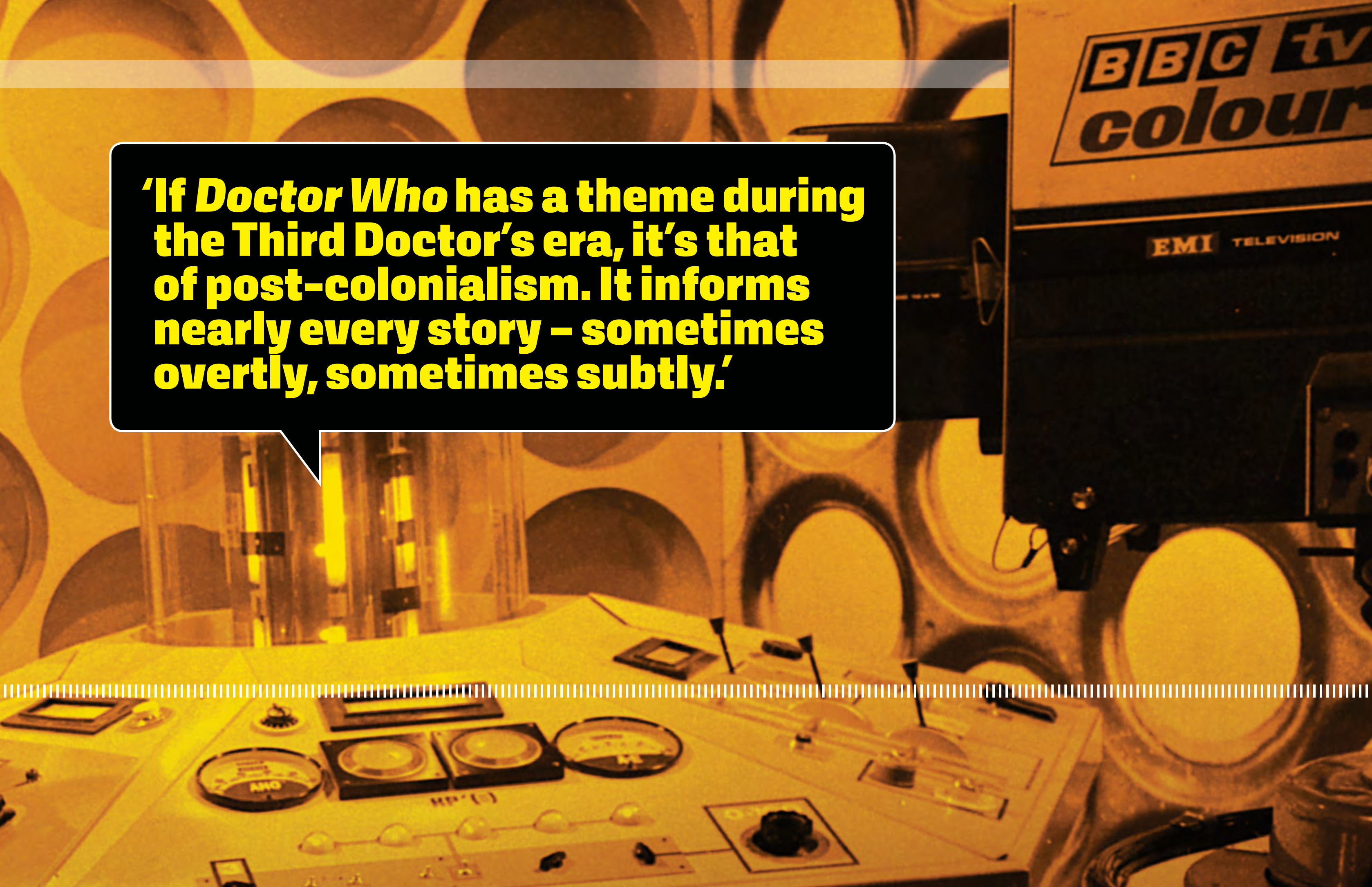
Doctor Who soared in popularity during the 1970s, with thrilling new adventures starring Jon Pertwee and Tom Baker. But how did the show reflect the real world in which it was created? **DWM** investigates...

FEATURE BY **JONATHAN MORRIS**

If anything characterises the 1970s, it's that it has a sort of rough-and-ready flamboyance. Whether you are looking at the fashions of the era, the music or the television, it all has a cheap-and-cheerful quality, whether it is glam rock or punk rock or the British film industry's output of low-budget horror movies and comedies. It's all very analogue and gritty, all LPs and orange floral Vymura wallpaper, compared to the compact discs and home computers of the slick, designer 1980s.

And *Doctor Who* during the 1970s has that rough-and-ready flamboyance. It was made, and looks, like every other BBC drama and comedy of the decade, recorded in the same studios on the same two-inch videotape as everything else. Television Centre was a factory, making shows on a production line, with the studios and departments in constant use to allow for economies of scale. *Doctor Who* shared staff, sets and costumes with *Blake's 7*, *Fawlty Towers*, *Rentaghost* and *I, Claudius*. Every show had a budget which covered blocks of studio recording plus a small amount of film to shoot material on location, at Elstree film studios or stage model work (apart from some prestige, all-film productions and, due to exceptional circumstances, the first *Doctor Who* story of the decade, 1970's *Spearhead from Space*). Every show would have characters walking out of offices (on videotape) into car parks (on film) before driving away (on videotape, with the view through the rear window supplied with Colour Separation Overlay).

And, apart from a rise and fall in budget, the show was made in much the same way at the end of the decade as at the start. Studio recording changed from taping one episode per week to taping whole stories over a series of production blocks, meaning that stories were scheduled to minimise the duplication of sets (1973's *Carnival of Monsters*, for instance, had all the scenes on Inter Minor recorded in one block and all the



‘If *Doctor Who* has a theme during the Third Doctor’s era, it’s that of post-colonialism. It informs nearly every story – sometimes overtly, sometimes subtly.’

Colony in Space: taking the 70s into the 25th century.

scenes on the *SS Bernice* and inside in Miniscope recorded two weeks later). There were advances in terms of the introduction and gradual refinement of the CSO process and the use of Outside Broadcast facilities to record location material on videotape. But, on the whole, the evolution of *Doctor Who* over the decade is down to the different approaches of the different producers, beginning with the adventures for Jon Pertwee’s Doctor produced by Barry Letts.

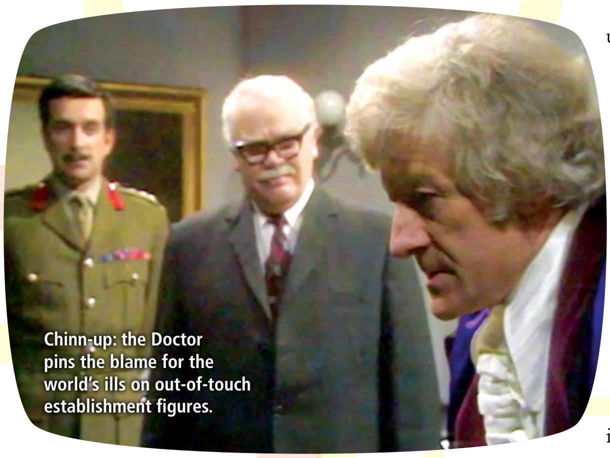
If *Doctor Who* has a theme during the Barry Letts era, it’s post-colonialism. It informs nearly every story – sometimes overtly, sometimes subtly. Throughout those five years, the show’s writers keep returning to theme of the loss of empire and Britain’s reduced status in the world, reflecting both the popular mood and their own personal experience. The writers were of the generation that either served in World War Two or grew up in its aftermath, and lived through a period where the United Kingdom went from being a global power to being a country that was forced to ask – to ask! – to join the European Economic Community. The country had gone from glorying in the fact that it had an empire to becoming fearful of being colonised by the citizens of its former empire. The country was no longer a major military power after its humiliating capitulation in the Suez Crisis, and its political establishment were no longer held in high regard after the Profumo Affair.

And this is, pretty much, what the Jon Pertwee era is all about. Most obviously, *The Curse of Peladon* (1972) is an analogy for the UK’s reluctant admission to the EEC, and *The Mutants* (1972) is inspired by the process of granting independence to the UK’s former dominions, colonies and protectorates; the line “We can’t afford an empire any more. Earth is exhausted, Marshal. Finished. Politically, economically and biologically finished” could be referring to the British Empire. *Carnival of Monsters* and *The Monster of Peladon* (1974) both explore the idea of an isolated nation opening up its borders to foreigners, while *Doctor Who and the Silurians* (1970) cleverly subverts the anti-immigration rhetoric of ‘We were here first’ by introducing a race that has a prior claim to the Earth. 1971’s *Colony in Space* and the three Dalek stories all feature indigenous races being enslaved by empire-building arrivals, and *The Time Warrior* (1973-74) even has an alien race staking a claim to the Earth for its own galactic empire.

The series is strong to emphasise the virtues of being outward-looking and internationalist. *The Ambassadors of Death* (1970) and *Frontier in Space* (1973) are both cautionary tales about the evils of xenophobia; *Frontier in Space* also reflects the difficulty of learning to trust and coexist with former adversaries (“Don’t mention the space war!”). And in those two stories, this paranoia is embodied in a military figure – General Carrington and General Williams – reflecting the idea of the military being diminished post-Suez. The Pertwee era is littered with military men frustrated by their martial impotence – Major Baker, Colonel Trenchard, the Marshal – motivated by a desire to return to the glory days of empire.

This motivation also applies to the politicians that appear during the Pertwee era; pompous, ►

upper-class men who put their own interests and career first: Brownrose from *Terror of the Autons* (1971), Chinn in *The Claws of Axos* (1971), Walker in *The Sea Devils* (1972), Kalik in *Carnival of Monsters*, Brook in *Frontier in Space*. They might not be the main villains, but they all reflect a new lack of deference towards the political class. In the 1970s, authority figures, both in the military and the government, were considered out of touch, self-serving and open to mockery; compare the above stories' depiction of politicians to 1966's *The War Machines*, in which Sir Charles Summer is benign and a personal friend of Doctor Who. Even the peace-treaty-brokering Sir Reginald Styles in *Day to the Daleks* (1972) is described by the Doctor as "vain to the point of arrogance", but this is high praise compared to his verdict on Chinn; the Doctor taunts him with the phrase "England for the English", a slogan associated with right-wing groups and supporters of Enoch Powell. The message of the era is clear: we must learn to live with other peoples in peace, and the political and military establishment are the ones getting in the way with their paranoia and petty-mindedness. This is spelt out in the final scene of *Doctor Who and the Silurians*, where the Brigadier, acting on orders from the ministry, blows up the Silurians' base, depriving the world of the benefits of a peaceful coexistence.


Chinn-up: the Doctor pins the blame for the world's ills on out-of-touch establishment figures.

However, while the United Kingdom's status had diminished in the real world, *Doctor Who* offered viewers the fantasy of a universe where it remained a major power. In reality, the UK's space programme was abandoned in 1971 after launching a single satellite; in *Doctor Who* the UK mounted a successful mission to Mars. In the real world, the UK was a minor participant in the diplomatic events of the day; in *Doctor Who* it organised and hosted world peace conferences, and in *Robot* (1974-75), was the custodian of the destructor codes of the world's nuclear arsenals.

Nevertheless, the Pertwee era reflects political events more than any era before or since. The peace conferences in *The Mind of Evil* (1971) and *Day of the Daleks* allude to the Glassboro summit between the US and USSR, while the presence of Chinese delegates reflects the thawing of relations between the US and China. On the other hand, *Frontier in Space* alludes to the Cold War between the UK and the USSR, as both sides accused each other's diplomats of spying, plus the story's tit-for-tat accusations of ships stealing each other's cargoes also recalls the feud between the UK and Iceland in the 'cod war'.

What is particularly interesting is the way the show reflects a shift in public mood regarding 'freedom fighters'. In the late 1960s and early 1970s, terrorist action was mostly confined to diverting aeroplanes; usually nobody got hurt or killed so those responsible were regarded relatively sympathetically. In particular, the 1969 hijacking of TWA Flight 840 by a glamorous Palestinian called Leila Khaled, and the four more hijackings in 1970 to secure her release, seems to have inspired Anat and the other guerrillas in *Day of the Daleks* (and, later on, the character of Leela). But, after the Munich massacre and the escalation of the Troubles in Northern Ireland, 'freedom fighters' were viewed much less indulgently. Although *The Mutants* was written as a metaphor for Apartheid in South Africa, it ended up mirroring contemporary events in Northern Ireland; the UK government introduced direct rule over the province just as, on television, the Marshall was declaring martial law over the planet Solos, following 'an upsurge of nationalism' and attacks and sabotage by 'terrorists'.

Freedom fighter Anat...

... and Leela – both inspired by hijacker Leila Khaled.

Leila Khaled's favourable depiction in the press could also, perhaps, be indicative of the growing public support for sexual equality; the Women's Liberation Movement was founded in 1970 and, in 1975, the Equal Pay Act and the Sex Discrimination Act both came into force. In *Doctor Who*, the clearest example of the impact of feminism is that in 1971 an attempt to include a female villain in *Colony in Space* was vetoed by the BBC Head of Drama for being 'kinky'; a mere four years later *Robot* featured a female villain in the form of Hilda Winters (who makes her women's lib credentials explicit when she admonishes Sarah Jane Smith for male chauvinism). Although *Doctor Who* paid lip-service to women's lib during the early 1970s – Jo Grant and Sarah Jane Smith try to bring feminism to Draconia, Peladon and the Middle Ages, and *Frontier in Space* has a female president of Earth – there is a strong sense that the show's writers, men who had spent their lives in male-dominated workplaces and social groups, felt much more comfortable writing for male characters. Too often, the only female character that isn't a wife or secretary is the Doctor's companion, whose function is only to scream, get hypnotised, ask questions and require rescuing (unless the story is by Malcolm Hulke, who at least has Jo perform martial arts and use her escapology skills); the reason why the character of Liz Shaw was written out was because the character was too clever. You can get an idea of this inherent sexism from the fact that there is a female Prime Minister in *Terror of the Zygons* (1975) is treated as a joke, a chance for the Brigadier to raise a bemused eyebrow. Thankfully, by the end of the decade the advance of equality meant that *Doctor Who* featured a greatly increased number of female characters (including several memorable villains) and companions designed to serve as positive role models for girls, defined by their intelligence and self-sufficiency (even if this didn't always extend to their clothing and footwear). And, four years after *Doctor Who* had featured a power-hungry authoritarian scientist called Hilda and a female British Prime Minister, reality neatly combined the two.

> **'*Doctor Who* offered viewers the fantasy of a universe where the UK remained a major world power.'**

Another preoccupation of the early 1970s was power. As coal was superseded as a fuel source by North Sea gas and oil, the miners' unions mounted industrial action, simultaneously blacking out *The Curse of Peladon* and inspiring the plot of *The Monster of Peladon*, as well as the power outages of *Colony in Space* and *Death to the Daleks* (1974). It's no coincidence that so much of the early Pertwee era is concerned with the search for new forms of energy: geothermal energy in *Inferno* (1970) and nuclear power in *Doctor Who and the Silurians* and *The Claws of Axos* (1971). As this is long before Three Mile Island and Chernobyl, these stories' depictions of nuclear meltdowns (and *The Ambassadors of Death*'s depiction of radioactive contamination) are almost certainly based on media coverage of the 1967 meltdown at the Chapelcross power station in Dumfries and Galloway.

One more development which informed the show is the emergence of an ecology movement, with the founding of *The Ecologist* magazine in 1970 and Greenpeace in 1971. One of the major areas of concern at the time was the 'population explosion' predicted in the books *The Population Bomb* (1968) and *The Limits of Growth* (1972). Their influence recurs throughout the era; in *Colony in Space* we learn that the Earth has a population of 100 billion living 'like battery hens'; in *The Mutants* the Doctor describes it as 'grey cities linked by grey highways across grey deserts' and *Frontier in Space* predicts a future Earth with a 'Bureau for population control' that limits couples to two children.

The publication in *The Ecologist* of *A Blueprint for Survival* by Edward Goldsmith in 1972 proved particularly influential, forming the inspiration for *The Green Death* (1973). *The Green Death* conflates two social movements of the time, borrowing imagery from the coal miners' demonstrations against pit closures and the CND protests at Aldermaston. On the one hand, it depicts industry as the villain, polluting 'ecological networks' with toxic chemicals in the name of profit, enslaving and brainwashing its workers. On the other, it presents the Wholeweal community, a model of the type of sustainable, self-regulating society advocated in *A Blueprint*; a self-sufficient rural village where everybody knows everybody else, which uses renewable energy, and where the population get their protein from sources other than meat.

But *A Blueprint*'s influence may not have been confined to *The Green Death*. Both *Invasion of the Dinosaurs* (1974) and *Robot* appear to be reactions *against* it, as they both feature scientific elites like the Wholeweal community as their villains; eco-fanatics who want to return to a golden age "undefiled by the evil of man's technology" and guide man on "a better path" (*Invasion of the Dinosaurs*) or found a better world "on rational and scientific lines" with "pollution-free energy" (*Robot*). The big difference, though, is that Malcolm Hulke's elite in *Invasion of the Dinosaurs* is informed by his personal experience of extreme left-wing groups; they are idealistic and intolerant of alternative viewpoints – "disruptive influences" must be "re-educated" – but deeply gullible and easily manipulated. By contrast, Terrance Dicks' elite in *Robot* are a bunch of complete fascists – even wearing uniforms with swastika-style armbands.

Some more fascists turned up later in that season, in *Genesis of the Daleks* (1975). At the time the National Front was enjoying a brief moment of public attention, but *Genesis* is not so much reflecting contemporary events as reflecting a wave of drama based during World War Two, sharing its imagery (and some of its cast) with *Pathfinders* (1972-73), *Colditz* (1972-74), *Secret Army* (1977-79), *Danger UXB* (1979) and, most significantly, the 1973 ITV drama *The Death of Adolf Hitler*. Why all these shows came along during the 1970s is open to question; perhaps a combination of feeling that sufficient time had elapsed and the generation that fought in the war reaching a point where they were in a position to make TV shows.

With the change of Doctor from Pertwee to Baker, and, more significantly, the change of producer from Barry Letts to Philip Hinchcliffe and, later, Graham Williams, the series shifted away from taking inspiration from real-world events and instead drew extensively on films, television and literature. Of course, the Pertwee era had drawn on other fictions too; the 1970 season owes a huge debt to Nigel Kneale's *Quatermass* serials and films of the 1950s and 1960s, as does 1971's *The Dæmons*. *The Dæmons* also draws on the 1953 novel *Childhood's End* by Arthur C Clarke, as well as being part of a mini-movement of British 'folk horror' exemplified by the film *The Blood on Satan's Claw* (1970) and the 1970 BBC *Play for Today: Robin Redbreast*, as well as, later on, 1973's *The Wicker Man*. *The Mind of Evil*'s Keller Process is reminiscent of the Ludivoco Technique from *A Clockwork Orange* (as the film was released after the *Doctor Who* story, it must take its inspiration from the original 1962 novel) and *The Three Doctors* draws on *The Wizard of Oz* (again, the original novel, as the film hadn't been distributed in the UK since the 1940s and had yet to be shown on TV).

There are references to real world events during the Baker era, but they are few and far between. *The Deadly Assassin*'s 'Presidential Resignation Day' with an honours list containing "Some names that will surprise them" has to be dig at Harold Wilson's controversial 'lavender list', and the story also mentions the Time Lords' 'Celestial Intervention Agency' which, not particularly subtly, shares its acronym with the equivalent organisation infamous for its involvement in the 'Watergate' scandal. The discovery in 1974 of the remains of an Australopithecus and its implications for the evolution of the human race is a likely inspiration for *Image of the Fendahl* (the remains were dated utilising an excellent potassium-argon test), and *The Pirate Planet* includes a reference to the famed 1970s spoon-botherer and exponent of psychic nonsense, Uri Geller. *The Sun Makers* makes a few topical gags at the expense of Denis Healey, while *Nightmare of Eden*'s premise is reminiscent (perhaps coincidentally, perhaps not) of the 1978 collision between the airliner PSA Flight 182 and a private aircraft.

Gallifrey's very own Harold Wilson.

But, largely, *Doctor Who* took inspiration from other works of fiction; initially classics of science-fiction literature that had become horror movies and classic science-fiction movies, but gradually broadening its range to include Greek myths, the works of Agatha Christie, *The Prisoner of Zenda* and *Bulldog Drummond*. But hardly anything from the 1970s. The only contemporary influences *Doctor Who* refers to are conspiracy thrillers – *The Deadly Assassin* being in the same ballpark as *The Day of the Jackal* (1973) and *The Parallax View* (1974) – and disaster movies – *Nightmare of Eden* being a riff on the genre popularised by the *Airport* series (1970-79) and *The Poseidon Adventure* (1972).

Essentially, the show became 'intertextual', inviting the audience to pick up on references to whatever genre it was pastiching, doing a '*Doctor Who* take' in the same way that *The Goodies, The Two Ronnies* and *Ripping Yarns* would spoof different works of fiction. Stories like *The Android Invasion* (1975) and *The Brain of Morbius* (1976) are built out of in-jokes, bits of other works you might recognise, and that approach continues with *Underworld* (1978), *The Armageddon Factor* (1978) and *The Horns of Nimon* (1979-80) including in-jokey names of characters, spaceships and planets, and both *Robot* and *The Power of Kroll* (1978-79) recreating moments from *King Kong* (1933). It's a significant break from the show's previous approach – in the 1960s when the Doctor finds himself in a horror movie castle with a Frankenstein monster, he assumes he is in the world of dreams, while in the 1970s the Doctor can find himself in a story closely resembling a Frankenstein movie without ever commenting on the similarity. The convention of pastiche is usually that it takes place in a universe where that fictional work doesn't exist; *Sherlock*, for instance, is set in an alternative universe in which there are no Sherlock Holmes books. That said, the Doctor does point out the resemblance of *Underworld, The Armageddon Factor* and *The Horns of Nimon* to their inspirations, which, while flagging up the show's intertextuality with a big 'Do you see what we did there?' for the viewer at home, rather undermines the show's internal credibility; if the Doctor is now aware he is in a narrative conforming to genre conventions, it gets all rather 'metafictional' and potentially very silly.

This 'intertextual' approach is actually a hallmark of the second half of the 1970s. There had been spoof films before, but they were comedies where the humour was at the expense of the original material. *The Rocky Horror Picture Show* and *One of Our Dinosaurs is Missing* may not have much in common except both being released in 1975, but they both take the same approach of being ironic quotations of genres rather than parodies. *The Rocky Horror Picture Show* includes elements from old horror movies but it isn't a piss-take like *Young Frankenstein*, while *One of Our Dinosaurs* includes Peter Ustinov as a Fu Manchu-style Chinaman without being a spoof of Fu Manchu.

Which brings me to *The Talons of Weng-Chiang* (1977), probably the most 'intertextual' story of the 1970s. It is full of in-jokes and references, some blatant – the Sherlock Holmes stuff – some obscure – for some bizarre reason Robert Holmes took the ►

"That's right, Jo. Fungus for dinner again."

◄ 'Tong of the Black Scorpion' from a 1976 episode of *It Ain't Half Hot Mum* – while the story's depiction of music hall owes more to the contemporaneous series *The Good Old Days* than to historical fact. But this is the context for John Bennett's portrayal of Li H'Sen Chang; as a self-aware in-joke that Fu Manchu-type characters are played by non-Asian men in epicanthic make-up. It's the same gag as having Peter Ustinov play a Chinese man in *One of Our Dinosaurs* or Peter Sellers in *The Fiendish Plot of Fu Manchu* (1980) or, indeed, Max von Sydow in *Flash Gordon* (1980); they are all homaging films where Fu Manchu was played by Christopher Lee or Warner Oland, and Ming the Merciless was played by Charles Middleton. Just as *The Brain of Morbius* has the TARDIS materialise in a 1930s Universal Pictures *Frankenstein* film, the conceit is that *The Talons of Weng-Chiang* has the TARDIS land in a 1930s *Fu Manchu* movie. Now, it's not a very funny in-joke, perhaps it's an in-joke they should have thought better of making, but obviously it wouldn't work if Li H'sen Chang was played by an Asian actor, and it's indicative of the cultural naïvety of the time that it passed without negative comment.

The most 'intertextual' film of the 1970s, with its allusions to everything from *The Adventures of Robin Hood*, *The Hidden Fortress* and *The Dam Busters* within an update of 1930s science-fiction film serials is arguably *Star Wars*, and inevitably its arrival on British cinema screens in late December 1977 was a huge influence on *Doctor Who*. It's obvious to point to elements of the film adopted by the series – the laser gun battle in *Underworld*, the opening shot of the Vardan spaceship in *The Invasion of Time* (1978), the laser swords and guns firing laser bolts in *The Androids of Tara* (1978). But what is more interesting is that as it became clear that not only could *Doctor Who* not hope to compete with *Star Wars* in terms of special effects, but that *Star Wars* had brought science-fiction concepts into the mainstream to such an extent that simply telling stories involving spaceships and aliens no longer held any novelty; they were now just part of the grammar of science-fiction. Shows like *Battlestar Galactica* (1978-79) and *Buck Rogers in the 25th Century* (1979-81) had all the spaceships and aliens anyone could ever need, while *Blake's 7* (1978-81) had cornered the market for shoot-outs in power stations. The only way *Doctor Who* could compete was, firstly, by being genuinely witty; *Battlestar Galactica* and *Buck Rogers* were either po-faced or embarrassingly cheesy. And secondly, by upping the science-fiction ante and telling more 'high-concept' stories; telling stories about planetary piracy, hyperspatial collisions, galactic travel through black holes and – most significantly of all – actually telling a story using *Doctor Who's* unique selling point of time travel. Yes, *Day of the Daleks* did a time-travel storyline in 1972, but it kept things simple. With *City of Death* (1979), Douglas Adams invented four-dimensional storytelling, where the Doctor can nip back in time, write 'This is a fake' on a canvas and have the same words appear under the paint of a copy of the Mona Lisa 500 years later. That was the real influence of *Star Wars* on *Doctor Who* – it showed that for *Doctor Who* to succeed, it couldn't be a knock-off of *Star Wars* and rely on special effects to impress viewers, it would have to entertain them with its humour and the imaginativeness of its storytelling.

In the same way, the TV show that was the biggest influence on 1970s *Doctor Who* is the US series *Star Trek* which, although made, broadcast and axed in the 1960s, was a constant feature in UK TV schedules during the 1970s. Like *Star Wars*, its influence is mostly in terms of establishing concepts picked up by *Doctor Who*; a galactic federation with alien delegates, mind probes, warp drives, teleports and phasers. *Frontier in Space*'s Draconians owe a debt to *Star Trek*'s Klingons and Vulcans, while *The Time Monster* (1972) and *The Three Doctors*' (1972-73) godlike beings are much like the godlike beings that would turn up in every other episode of *Star Trek*. *Star Trek* also frequently featured stories about cargo cults worshipping computers and shape-changing aliens, concepts later featured in *Doctor Who*, while *Planet of Evil* (1975) is essentially a *Star Trek* episode in the wrong show; the crew of the Morestran ship might as well be the crew of the *USS Enterprise* and the script's understanding of anti-matter owes more to the *Star Trek* episode *The Alternative Factor* (1967) than to science.

'*Doctor Who* couldn't be a *Star Wars* knock-off and rely on special effects to impress viewers.'

Meanwhile, back in reality, in the late 1970s, British politics had a direct affect on the production of *Doctor Who*. The deregulation of the mortgage market and the availability of credit at the beginning of the decade locked the country into an inflationary vicious circle which beleaguered the economy for years, and which was one of the principle causes of industrial action, as trade unions strived to ensure their workers' wages were not devalued. The problem was exacerbated when the 1973 oil crisis resulted in a 70% increase in the price of petrol, with inflation reaching 26% in 1975. One of the first actions of the 1974 Labour government was to introduce an anti-inflation policy, with every household receiving a leaflet explaining why the government was discouraging wage increases.

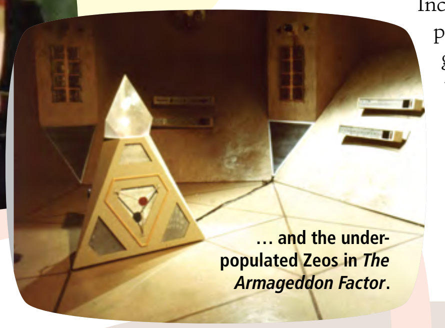
However, in the face of industrial action, in 1975 the BBC offered its employees a 28% pay increase (which was not an increase at all, but simply in line with inflation). This contravened the government's Incomes Policy, so – as a public body – in 1977 the government attempted to force the BBC to comply by awarding a punitively small increase in the colour licence fee (effectively a 20% cut in real terms) and restricting licence fee settlements to one year. This cut was ameliorated to an extent by the number of viewers switching from black-and-white to colour TV licences, but nevertheless meant the BBC had to dramatically reduce its budgets and its output (it even had to reduce the number of minstrels in *The Black and White Minstrel Show*).

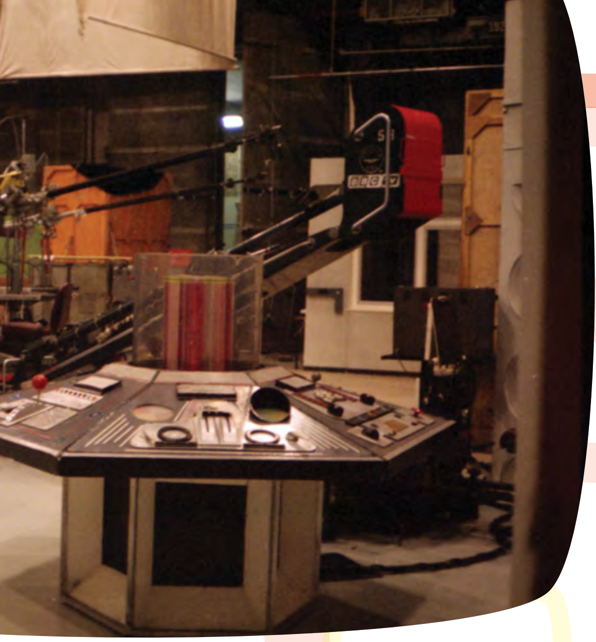
***Shada*: the last story of the 1970s was the victim of industrial action.**

According to producer Graham Williams, while his predecessor had been able to "put two fingers in the air to inflation", he faced budget cuts of "something like 30%" a year in real terms. "The budgetary limitations were phenomenal in the third year," he said in a 1984 interview. "In real terms we made that third season for half the cost of the first... The sums just went crazy. I said, 'We can't do it,' and they said, 'Alright, we'll stop making the programme'; after that, you've not got much to say!" The BBC's attempt to impose wage restraint led to more industrial action in late 1977, reducing the amount of studio time available to *Doctor Who* (as Christmas shows took priority), which is why many of the TARDIS interiors of *The Invasion of Time* were shot on location as an Outside Broadcast. The BBC also had a problem with retaining staff, with employees going to the ITV companies as they offered significantly better wages (Morecambe and Wise and Bruce Forsyth being three high-profile defections). So, in an attempt to placate the unions, and circumvent the government's Income Policy, the BBC adopted an unofficial policy of re-grading its workers at higher wage levels and increasing the overtime rate.

This affected the production of *Doctor Who* in four ways. Firstly, the increase in the overtime rate meant that over-runs in the studio, which had been commonplace during the Hinchcliffe era, were now prohibitively and ruinously expensive. This increased the time pressures during recording and greatly reduced the opportunity to re-shoot scenes, which inevitably led to compromises in terms of production values. Secondly, in some departments overtime already accounted for a large proportion of the costs, particularly in the scenery department, so an increase in the overtime rate dramatically increased costs. Interviewed in 1984, Williams recalled returning from a holiday to discover that the set designs for *Underworld* had come back from the estimators "at something like 200% over budget". This led to the decision to shoot much of *Underworld* by placing the actors within model dioramas using CSO, and led to some rather rudimentary, roughly built sets in stories such as *The Power of Kroll* and *The Horns of Nimon*. Another area where overtime formed a large part of the wage cost was location filming, which was reduced as a result; the most obvious area being

CSO sets in *Underworld*...


... and the under-populated Zeos in *The Armageddon Factor*.



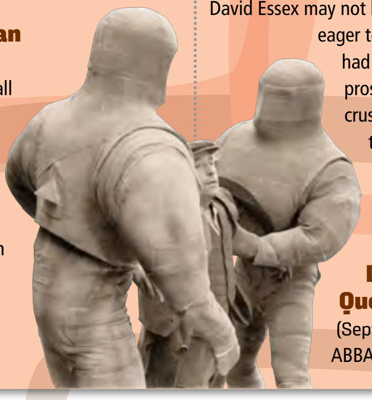
SOUNDS OF THE 70s

Throughout the 1970s, *Doctor Who* captured the Zeitgeist of the age – its stories reflecting the latest chart hits...

Bridge over Troubled Water (April 1970)
There was certainly some of Simon and Garfunkel's 'troubled water' in store for Liz Shaw as she plunged off a weir at the end of Episode 3 of *The Ambassadors of Death*.

Hot Love (May 1971)
As the Doctor struggled with a heat barrier, Marc Bolan weighed in on *The Dæmons*' magic-versus-science theme with his lyric 'Well, she ain't no witch and I love the way she twitch'.

Rocket Man (May 1972)
As the Marshall launched his ionisation rockets at Solos in *The Mutants*, Elton John was also 'burning out his fuse up here alone'.



Cum On Feel the Noize (March 1973)
Slade could feel the noise, while in *Frontier in Space*, Jo could hear the Master's hallucinatory 'hypno-sound'.

He's Misstra Know-It-All (June 1974)
The Doctor's "greed for knowledge" led to his downfall in *Planet of the Spiders*, failing to heed Stevie Wonder's warnings of the perils of 'livin' fast'.

Hold Me Close (November 1975)
David Essex may not have been so eager to be held close had he faced the prospect of being crushed to death in the manner of Ernie Clements in *Pyramids of Mars*.

Dancing Queen (September 1976)
ABBA joined in the new 'disco craze' just as it was sweeping the dance floors of renaissance Italy in *The Masque of Mandragora*.

Don't It Make My Brown Eyes Blue (November 1977)
Crystal Gayle scored a hit recounting the effects of pigmentation dispersal due to looking at an exploding lighthouse.

Heart of Glass (December 1978)
Once Merak had a love, but she soon turned out to not only have a heart of glass but to be entirely made of glass because she was a segment of the Key to Time (see *The Armageddon Factor*).

Video Killed the Radio Star (September 1979)
Disco robots in silver wigs found themselves trapped in perspex tubes in the video for this hit by The Buggles, while in *Destiny of the Daleks* disco robots in silver wigs trapped Romana in a perspex tube.

night location filming (which would all be classed as overtime) which became too expensive for *Doctor Who*, leading to *The Stones of Blood*'s (1978) night sequences being shot during daylight with a 'day-for-night' camera filter, and leading to sequences written to take place at night in *Destiny of the Daleks* (1979) and *Shada* being set during daylight. *The Horns of Nimon* may also have originally been intended to include some location filming at night, possibly for the scenes set on Crinoth.

The third way it affected *Doctor Who* was that these increases in overtime and re-graded wages were awarded piecemeal over the course of the year. It is easy with the benefit of hindsight to wonder why the production team didn't budget for inflationary increases and why they seemed to be taken by surprise by them, but inflation doesn't work like that; costs didn't increase gradually, but overnight without warning (such as the set costs for *Underworld*). In addition, *Doctor Who*'s budget was a 'paper' cost; the production team was not given a wodge of cash at the beginning of the year that they could invest in a high-interest bank account, they had to work within a budget set at the beginning of each season that, by the end of each season, was no longer sufficient to cover all the increased costs. *The Armageddon Factor* is the most conspicuous victim of this problem, as it had to be extensively and rapidly rewritten by script editor Anthony Read to reduce the number of sets, reduce the number of special effects, and to change the planet Zeos, originally envisaged as a world run by a military government just like Atrios, to a planet of deserted corridors and a single, dialogue-free computer. Even the fact that Read rewrote the scripts was a cost-saving measure; Bob Baker and Dave Martin's original scripts had been formally accepted, so asking for a rewrite from the story's writers would have required an additional fee. This, in turn, seems to have led to Read's departure from the post of script editor to work for ITV on the far more lucrative *Hammer House of Horror* (1980) – one more example of the BBC's problem retaining staff.

And the fourth way the policy of re-grading wages affected *Doctor Who* is that it became increasingly reliant on new, and therefore cheaper, staff; interviewed for *The Unfolding Text* (1983) Williams said that he "tried very consciously to have a mixture in each of the stories between the very experienced and the very new [...] artistic, technical and creative staff". This was also a way of keeping the show fresh, but it would have also been cost-effective to hire directors and designers where it was one of their first drama jobs, such as directors Norman Stewart and Kenny McBain, and designers Roger Cann and Graeme Story. It may also explain the shift towards casting young, unknown (and therefore cheaper) actors, such as David Yip, Janet Ellis and Victoria Burgoyne, to mitigate the cost of more well-known guest stars.

Unfortunately, in the face of inflation still in the double-figures, the BBC's attempt at wage restraint failed to prevent more industrial action by the Association of Broadcasting Staff union during November 1978, which disrupted production of *The Armageddon Factor*. With the threat of the BBC being taken off the air over Christmas, the government awarded the BBC an extra £6 million (a windfall attributed to a 'miscalculation' by the Post Office) and the BBC in turn agreed to a 15% pay increase for its staff. This set something of a precedent, meaning that the ACTT union took similar action against ITV the following year (which took the channel off the air for over two months, boosting *Doctor Who*'s ratings!) and inspiring more industrial action at the BBC in November 1979 during the production of *Shada*. The dispute was ostensibly about demarcation of responsibility for operating the *Play School* clock but which was almost certainly exacerbated by the management's response of imposing a 'lock-out' on most of its other programmes (including *Doctor Who* and shows intended for that Christmas). In the past the impact of strike action had been largely invisible to viewers, but this time, as a negotiating position, the BBC management wanted the unions to be held publicly responsible for preventing the BBC's planned Christmas line-up from reaching the air (they made sure that stories appeared in the newspapers about the strike, detailing its seemingly arbitrary pretext and its likely consequences). This seems to have worked, as the dispute was resolved almost immediately, but when the studio doors were unlocked priority was given to remounting the affected Christmas shows and *Doctor Who*'s studio time was allocated to another programme (*Shada* director Pennant Roberts recalls it being *Morecambe and Wise*, but they had absconded to ITV so he may be misremembering being told it was the New Year's Day edition of *Little and Large*).

So, if you want to know about the 1970s, *Doctor Who* is a good place to look. It has the same aesthetic – Jo Grant's groovy outfits are interchangeable with those of the stars of *Top of the Pops* – the same make-do optimism in the face of economic hardship, the same ecological concerns and social developments, the same mixture of terror and farce, the same combination of horrors on murky film and multicoloured jollity on bright videotape. *Doctor Who* was not greatly inspired by the pop culture of the time; it did not follow other works but drew similar ideas from the metatextual well. And while *Doctor Who* spent the first half of the decade telling stories reflecting the political issues of the day, it ended the decade with the circumstances of its production being shaped by those same political issues.

Mark Gatiss *meets* MISS GRANT!

"I feel like I've known Katy all my life. I just sort of immediately wanted to say 'You've really no idea what you meant to me.'"

PHOTOGRAPHY BY **SIMON WEBB**

> "I think, 'I can see Jon's little face. I can see that twinkle in those eyes; the joy that he would get from seeing this today.'"

For this 1970s-themed edition, we thought it would be fun to bring Jo Grant actress Katy Manning together with one of her biggest fans, writer and actor Mark Gatiss. So we did. This is what happened...

INTERVIEW BY **BENJAMIN COOK**

'Week starts with a photoshoot with one of my most favourite actors! Who? All will be revealed, I promise,' tweets Katy Manning – Jo Jones (*née* Grant) herself – one crisp Monday morning in December. She is on her way to a South-East London photo studio, where she'll meet scriptwriter, author, actor, co-showrunner – with Steven Moffat – of BBC One's *Sherlock*, friend, fan, and all-round gentleman Mark Gatiss. The plan is to pair these *Doctor Who* icons for their first ever joint photoshoot and interview, exclusively for **DWM**.

By the time I arrive, a few minutes after Katy, she has fallen in love already – with Tommy, who's half Jack Russell, half Cavalier. He's a rescue dog, who belongs to our photographer, Simon. "Isn't he divine?" says Katy. "What an adorable dog!" Katy has homed lots of rescue dogs over the years. Now she wants to take Tommy home, too. Or at least involve him in the shoot. "You could tell Mark he doesn't have to show up, because I've got Tommy!" One day, I hope to find someone who looks at me the way Katy looks at Tommy. "If you ask me what I'm wearing, I'm wearing a dog." ►

TV ACTION
+ countdown
HAWAII FIVE-O
TIGHTROPE
UFO
DR. WHO AND THE DALEKS
Colour TV

Back to the 70s with *TV Action*!

Autocat and Motormouse
TV ACTION
+ countdown
ZERON INVASION
DR WHO

What a cliffhanger!

When Mark arrives – “Well, hello!” – he digs Tommy, too, though not quite as much as Katy, because that would be impossible.

“You,” says Katy, diverting her eyes from Tommy for a moment, “always look so incredibly elegant, Mark –”

“Ha! Well, I get it all from Jon Pertwee,” he beams.

“– whereas you could put me head to toe in Chanel,” she says, “and I’d still have biro on me. I’m one of those women.”

“You never look less than radiant,” Mark insists.

The shoot is for **DWM**’s 1970s-themed issue, so I’ve brought with me some *TV Action* comics, as nothing screams ‘early 70s’ like *TV Action*. “Wow, very retro,” exclaims Katy, leafing through Issue 59. It has Pertwee and the Daleks on the cover. “Am I going into flashback? How far do you wanna go?! You’ve got to remember, I’m 70 years old, darling.”

“I can’t believe it,” says Mark, “and I *won’t* believe it.”

“There are people who would, literally, kill for these comics,” she points out.

Mark is one of them. He is smitten. “Oh God,” he says, “they’re beautiful!” I revise my previous aspiration: one day I hope to find someone who looks at me the way Mark Gatiss looks at old issues of *TV Action*. “That one’s my favourite,” he says, eyeing up the front page of Issue 94, on which the Third Doctor is sitting bolt upright in bed, holding his head and going “AAGH!” (“I’ve been on Earth too long,” he explains in the next panel. “I’m beginning to dream.”)

“Mark loves the Pertwee look, doesn’t he?” smiles Katy.

“I have one of Jon’s original jackets at home,” he reveals. “The one from *Planet of the Daleks* [1973]. I bought it at auction. I just thought, ‘Must... have,’ and then I thought, ‘Well... what do I do with it now?’ But his chest is so big!”

“It was massive,” confirms Katy. “It was absolutely enormous, his diaphragm, which is why he stood like this a lot –” she demonstrates, a straight back and puffed-up chest “– and all those beautiful frilly shirts had to be handmade. Everything had to be made for Jon. He was very, very particular about his clothes. We used to choose the materials together. Every outfit. We did everything together.”

Simon starts snapping away. In between shots – some of which, at Katy’s behest, include Tommy (“Tommy?” Mark considers. “He needs a blue crystal”) – Mark and Katy continue to gossip. Now and then, I get a word in edgeways.

> **“If you’re going to take a character and change their sex, then of course it should be the Master.”**

Over the next four hours in their company, we cover many more topics than there’s space for in these pages. No room, for example, to discuss Master actor Roger Delgado (“The gentlest, sweetest man,” says Katy. “Funny. Precise. He was immaculate, both in mind and body”); Delgado’s successor, Missy actress Michelle Gomez (“If you’re going to take one character from *Doctor Who,* other than the Brig’, and turn around their sex, of course it should be the Master,” opines Katy. “I absolutely applauded that. Michelle is wonderful, and I love her”); US reality show *RuPaul’s Drag Race* (“I actually find it quite moving,” says Katy. “It’s wonderful,” Mark agrees, “and now I’ve become friends with Michelle Visage, amazingly!”); turning 50 (“Everything goes wrong, literally, overnight, laments Mark. “Bits of my body start to go!” “You wait,” Katy warns him, “you’ll wake up every morning with something you didn’t have before.” “Or *someone*,” sniggers Mark), and many more completely unprintable things.

Photoshoot over, Katy bids an emotional farewell to Tommy, and we head off for lunch at the Swan, at Shakespeare’s Globe. The view out of the restaurant window, of the Thames and St Paul’s, is remarkable. “Oh, darling,” Katy gasps, “I do love London. What a city!”

“I’ve got an audition this afternoon,” says Mark, taking his seat, “for a job I’m not interested in, so I’m going to have a glass of wine.”

But Katy doesn’t drink. “I get too creative,” she explains. “Alcohol makes me do things I wouldn’t

Katy makes a new friend!

normally do. Ergo, why do it? Especially as you get older, because there's less… um, dignity." She's vegetarian, too. "But it's not a religion. If I were hungry, that chicken is going to get throttled, and I'm going to thank the universe for it. Equally, if you and I were locked in a room together, the animal instinct in me is very strong."

You'd eat me?!

"I would."

"But kindly," suggests Mark.

Katy shrugs. "It's survival. Is this not something you want to write in your article? 'Katy Manning said she'd eat me.' There's an animal instinct in us that will do *anything*."

"We're all only four meals away from anarchy," quotes Mark.

With that in mind, I order rabbit, and lamb rump. Mark opts for white onion soup, and fish stew, and some Pinot Grigio. And Katy? She's holding the lunch menu an inch from her face. She was born with myopia, which caused numerous injuries and near-misses during the filming of *Doctor Who*. "I can smell things, darling. You should see me shopping."

But what does she want for lunch?

"Truly, I just want some beans. And could I have some French fries with that?"

"Have you always eaten like a bird?" asks Mark.

Katy nods. "But I'm incredibly healthy. I take no medication whatsoever. Nothing. Which at my age –! I'll have a bag of kale, I'll put that through the NutriBullet, and then I'll eat two chocolate éclairs as balance."

"Raw swede, raw cauliflower, raw cabbage," chimes in Mark, listing off his faves, "I can eat like chocolate."

"Oh, you and I'd be all right," chuckles Katy. "We could sit in front of the telly and share a little bag of vegetables."

"And we owe it all to Professor Clifford Jones!" cheers Mark.

You'll hear that name a lot during this interview. Jones was the fungi-obsessed biologist from Llanfairfach, who met, fell in love with, *and* got engaged to Jo Grant, all over the course of her 1973 *Doctor Who* swansong, *The Green Death*. He was played by Stewart Bevan, whom Katy was dating at the time, and they're still great friends. "A lot of people don't realise," says Katy, "that what we now call Quorn, which is a meat substitute, is actually mushroom [*in fact, Quorn is derived from* Fusarium venenatum, *which is a microfungus,* not *a mushroom – 'Nut Hutch' Ed*], but that wasn't around back then, so it was after *The Green Death* that those mushrooms that Jo and the Prof went chasing down the Amazon to get manifested into –"

Quorn?

"Yes! Why not? The mushroom is one of the most extraordinary things. Everything on this planet, if we left it alone, has an answer."

"Except us," deadpans Mark.

A sobering thought. Then our wine arrives.

Now, for much of this interview, my job is easy: sit back, and let these two talk. (Boy, can they talk.) Sometimes, Katy turns interviewer. "Sorry, Ben, I can't help it. I always do this. I'm naturally inquisitive." She wants to know from where Mark's creative talents stem. His father, perhaps?

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MARK GATISS: "My father? No, he's an engineer."

KATY MANNING: "So where –?"

MG: "(*Cutting in*) No-one knows."

KM: "What started you in this world that we inhabit?"

MG: "*The Green Death*! (*Laughs*) It's true. That's one of the reasons we're here. I owe a huge amount to *Doctor Who*. I loved it so much, and I loved Jon so much, but also it was such an inspiration. I sat in front of the TV and read all the credits. I wanted to know what a producer did, and a director, and a script editor… It was my way into show business. I thought, 'Maybe I could do it.'"

KM: "It's inspired people. You've only got to look at yourself, Russell T Davies [showrunner, 2005-10], Steven Moffat [showrunner, 2010-17]… Going back to my childhood, I remember sitting nose-to-screen, seeing *Doctor Who* for the first time, with William Hartnell, and it blew me away. I'm addicted to this day."

> **"Your early memories tend to be something amazing, or something traumatic."**

MG: "Inevitably, some people felt the same about *Z Cars* [BBC1, 1962-78], but there's something special about *Doctor Who*. It's a cliché to say it, but there is."

KM: "I'm a television child, but I didn't know much about science-fiction, so suddenly this door opened just for me."

That's what *Doctor Who* feels like to many of us, I think – like 'someone has made this just for me.'

KM: "Yes, and isn't that wonderful? The number of people that have been affected by it, one way or another. The number of people we've given warmth and love to, in their sitting room, when they've had troubled times; they've been going through some trauma in their life, and *Doctor Who* has brought them hope. What a gift of a show!"

Mark, do you remember the first time you saw Katy on screen? Was it in *Terror of the Autons* [her 1971 *Doctor Who* début]?

MG: "I remember it as if it were yesterday. I have very, very particular memories of those first few stories. I was so frightened of that little troll doll –"

KM: "It's still pretty ghastly. (*Shudders*) It had pointed teeth, and the way it walked –"

MG: "I was four years old. Your early memories tend to be either something amazing, or something very traumatic. Usually traumatic."

KM: "But it was an extraordinary episode. I loved it as an introduction, because Jo was quite different [to previous companions]. She was just ordinary, really. She had no special talents. You watch Jo, literally straight out of school, saying, 'I didn't say I passed,' [in response to the Doctor's 'I thought you took an A-level in Science?'] – which I thought was a great line to give anybody!"

MG: "It's absolutely true to say that everybody has *their* Doctor and *their* time, and I just can't remember there not being a time when Jon and Katy were *it* for me. I revisit them often, especially ►

in troubled times – or on wintery afternoons. Like I did the other day. 'Ooh, I think I might have a glass of sherry and a mince pie, and watch *Planet of the Daleks*, because it'll make me feel good.' I know I sound like I'm about a hundred years old –"

KM: "Leave that to me. (*Laughs*) But she was very young, Jo, which was so lucky, because I got to grow up. The writers were very clever. They saw I was growing up, so Jo grew up with me."

MG: "And I grew up with Jo."

And now you're both firm friends. How did that happen?

MG: "The first time we met, I think, was at [*Doctor Who* convention] Panopticon 2003. I was asked to host. I don't think I'd met you before."

> **"I was knocked out by *The Green Death*'s ending... and we just basically did it again in *Sherlock*."**

KM: "It's because I'd been living overseas for so long."

MG: "I remember making a joke, because it was so badly organised. I said, 'I apologise to everyone here, but there's a rival piss-up in the brewery next door.' And I announced you with a line I still love: 'Be still the beating "icecanos" of my heart, it's Katy Manning!' – and then you didn't come on! (*Laughs*) You were upstairs in a lift or something, and I had to do it about four more times."

KM: "After such a beautiful introduction!"

Mark, was it weird becoming mates with one of your childhood heroes?

MG: "It wasn't, because I feel like I've known Katy all my life. But also I just sort of immediately wanted to say – it's a very difficult thing to say, but – 'You've really no idea what you meant to me.'"

KM: "Oh, darling. I can't tell you how joyous it is for me as an actress to have all these people – people like you and Russell – that I really admire, and absolutely adore, and hold in such high esteem who are fans of something that I once did, that I loved doing, and that made me so happy. You know, I feel very humbled. How blessed I am that these people I have such respect for – and love – actually look at me and say, 'We quite like you too.' It makes me so happy."

I think I realised quite how much Katy means to you, Mark, when I watched the final scene of *The Sign of Three* [the 2014 *Sherlock* episode, co-written by Stephen Thompson, Steven Moffat, and Mark], in which Sherlock leaves the Watsons' wedding: a beat-by-beat recreation of the closing moments of *The Green Death*, in which the Doctor leaves Jo's engagement party, climbs into Bessie, and heads off into the sunset.

KM: "That moment!"

MG: "I remember saying to Steven, 'There's only one way this can go.'"

KM: "I watched it and thought, 'Come on, Katy, you're reading too much into this!' I got that pang as I remembered Jo looking over her shoulder, and the Doctor walking off, putting his collar up, and into the darkness. I tweeted, 'Was it just me or –?' Then I got your tweet back [Mark tweeted, 'A tiny pang, my dear Jo? It's a tribute to the most emotional trauma of my childhood!'] –"

MG: "*The Green Death* has always been my favourite story, for so many reasons. It's so gorgeous. Oh, it's wonderful. It's way ahead of its time as an environmental story –"

KM: "Well, we were all very passionate about things like that."

MG: "Also, great monsters. But central to it is this heartbreaking thing of 'the fledgling flies the coop'. I was six years old, and I was absolutely devastated when you left. It was many, many years before I saw it again, and I was so knocked out just by – obviously, there was a huge nostalgia factor, but also – how brilliantly done it was, particularly that ending. That beat is so powerful –"

KM: "It's beautiful, isn't it? And not one word is spoken. It's wordless."

MG: "– and we just basically did it [in *Sherlock*], even to the extent where there was music written, much more dramatic music, and I said, 'No, leave it,' because the soundtrack of [the Four Seasons' 1975 record *December, 1963*] *(Oh, What a Night)*, as Sherlock goes out into the darkness alone, is just perfect. Why argue with perfection?"

KM: "If you've got it right, words aren't necessary. In fact, those looks, and Jon's final look, are enough. What an emotional exit. Talking of *The Green Death*, I was watching *A Midsummer Night's Dream*, the one that Russell T did [Davies' BBC One adaptation, which aired in May 2016], and I just happened to be with Stewart Bevan, in his little cottage – because he's still my darling. I never get rid of my beloveds. Because we were actually engaged at the time [in the 70s], for real. So I texted Russell – 'Stewart and I just absolutely loved it' – and we got this text back saying, 'Oh my God!!! Jo and the Prof, in the Nut Hutch, watching my television show!' (*Laughs*)"

MG: "I have to say, I would have found it very hard *not* to run off with Professor Clifford Jones."

KM: "Oh, isn't he gorgeous?"

MG: "Oh my God."

KM: "And he still is. Do you know, he writes sonnets? The cottage is so adorable – it backs onto this old Norman church, and it's just fields, there's nothing else around him – and we have a big fire, and the dogs, and I do his sewing for him and the cooking. I say, 'Listen, I'm going to get dinner, you bang out a sonnet.' Oh, you would love them. Then he gets his guitar, and we sing together. We often look at each other and say, 'You know, this is kind of the life that everybody must *imagine* we lead.' But we really live like that."

MG: "And without the benefit of a blue crystal!"

Oh, I bet they have one of those too.

MG: "They've probably got one somewhere."

KM: "(*Laughs*) He's so gentle. It's so lovely that that relationship has endured. Now he has two children, I have two children, and I look after his girls every now and again, when they're stuck and they've got nowhere to stay. Or, when one of Stewart's dogs was very ill, he said, 'I can't deal with this unless you're here.' So we still have this incredible bond."

Were Jo and the Doctor in love, do you think?

KM: "People said, 'Is this the Doctor having his first earthly emotion?' Because Jon did play it very cleverly."

MG: "What it is, I think, is undisguisable affection."

KM: "Exactly. But I think there was a love there, and had things been different... You would not have explored it further back then, but.... Then Jo realised, when she met somebody with very much the same principles as the Doctor, who was going to commit himself to this planet –"

MG: "Well, she said [to the Doctor], 'He reminds me of a younger you,' which actually is extremely wounding. But you and Jon both played it so well. That's *true* chemistry."

KM: "You're right, you can't act it."

MG: "There's an unspoken and obvious thing going on between you and Jon. I always think that about Lis Sladen [who played Sarah Jane Smith] and Tom Baker, too. You want to spend time with them, because they're clearly having a great time. You just go, 'Oh, I love these people.'"

KM: "The first time Jon and I met, I was absolutely petrified, because this was a man that I really admired. I had grown up listening to him on the radio. But we hit it off, and Barry Letts [producer, 1970-75] said, 'It was everything that you pray for when you're casting.' Immediately we felt very comfortable. We'd giggle and talk, and we were both a bit childlike, and we'd make up stories together, create characters... You know, I wrote a whole opera about Brussel sprouts, just because he hated them so much! I used to sing it when he was being naughty. I learnt so much from that man. I think probably, as an actor, he has been the greatest influence on my life and in my growing up. I was, literally, growing up in that rehearsal room, and he was so much a part of that. We loved every single day together. I mean, we had one row in all that time, which is bloody miraculous."

Jo and Cliff.

What was that about?

MG: "Yeah! Come on, Manning, now's the time to tell."

KM: "It's so stupid. We were sitting in Bessie, eating our lunch, and it was raining, so there was a big umbrella up, and I asked him where we were filming that afternoon or something. He said, 'Well, here's the map.' I said, 'Jon, you know I can't read maps. I can't *see*. Everybody knows that.' And

"Want to be *my* companion?"

he started having a go at me, about my inability to read maps. For no reason at all! 'It's about bloody time that you learnt how to read a map.' He just got some bee in his bonnet – started going on, and on, and on – and I reacted by throwing everything I could find at him. (*Laughs*) Apparently, it was so funny for everybody on location watching this, because there was Bessie, and this big umbrella, and hairbrushes, and lunch boxes, and maps, all these things flying in the air!"

MG: "It must have been *The Dæmons* [1971], mustn't it? Well, there's a map and Bessie. (*Laughs*) Yes, I'm going for *The Dæmons*."

Lunchtime during *The Dæmons*.

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Would twenty-something-year-old Jo Grant work in the show today? Or is she very much a companion of the 70s?

KM: "Well, as Barry said, he wanted a few things from Jo. The young girl, naïve enough to be able to get the scientific aspects translated for her – because you can't lose your children watching. You mustn't lose that audience. But also somebody that the teens would identify with. You know, the trendy girl. And then as Terrance Dicks [script editor, 1968-74; interviewed on page 8] has said, 'For the fathers, we had the mini skirt, and the fact that you always just wanted to look after Katy.'"

MG: "You can, obviously, argue that Jo's character is not particularly affected by feminism and the Doctor is very patrician-like, but what you're talking about, really, is a relationship that continues to this day, and that's nothing to do with sexual politics; it's about feeling protective towards someone, especially if there's a big age gap. That still happens all the time."

KM: "Someone said to me once, 'The Doctor was very patronising to Jo.' I said, 'The man's 2,000 years old! She's 19. You know? My father would speak to me like that.' She's saying, 'I don't know what that means,' not because she's stupid, but because she's smart enough to ask."

MG: "And she's asking on behalf of the audience."

KM: "Exactly. In fact, Jo did very little screaming. A lot more screaming came after. And people who came into it much later are looking at it in a different way. You look at the girls coming into it now, they're all aware of space travel and stuff like that."

MG: "Everything Katy says is true. Funnily enough, with the new companion, Pearl [Mackie, who plays Bill in the 2017 series], Steven said, 'You can't pretend that people aren't aware of sci-fi,' so she's actually saying things like, 'Is it like that bit in that film –?' (*Laughs*) In my new one, I've got a running joke about these films, because the Doctor doesn't know what she's talking about, because he doesn't watch sci-fi films. He's going, 'Is that the one where the little girl goes to see the wizard?' 'No!'"

KM: "But there's always going to be that bond between the Doctor and his assistant –"

MG: "– if it's working."

KM: "Yeah, sometimes the companions haven't worked as well, but it still works as a show. Lis and Tom, I thought, were marvellous, but Jon and Lis hadn't bonded quite as well. In all fairness – Lis and I used to talk about this – it wasn't easy for her. When people get used to working with somebody, it can be quite difficult when somebody else comes in."

MG: "We have a version of the show hardwired into our heads – from that wonderful book, *The Making of Doctor Who* [Piccolo, 1972], actually, and then you suddenly realise, working on the programme, that you're kind of living within its pages, just with a new era. It's people's lives. If you suddenly lose 50% of your regular cast, of course it's not going to feel the same, especially if you had something special."

> **"Jon liked things to be just so. Lis Sladen was a lovely woman, but didn't understand all his little foibles."**

KM: "And Jon was a man who liked things to be just so. Very ordered. So for him to be presented with somebody who – although Lis was a lovely, compassionate woman – didn't understand all his little foibles – because I was quite good with that – it was really quite tough.

"That's why it was a joy to work with Lis all those years later [on CBBC's *The Sarah Jane Adventures*, in 2010 two-parter *Death of the Doctor*], because she and I had a lot in common – we were of that same era – and the two characters were *lovely* together. There's a joyous bond between all ►

the companions. To this day, true friends. Lis said, 'Jo is so nuts. It gives Sarah a chance to lighten up a bit.' And little kiddies loved Jo. I knew they loved Lis, but what would they think of Granny Manning zooming in, the mad old bag with the hair –? Because I cut my hair myself with pinking shears. I thought, 'Well, Jo hasn't been anywhere near a hairdresser for 40 years, she's had seven kids, she's got all these grandkids, she's chaining herself to this, that, and the other...' I took a punt. I got the pinking shears and cut my hair. Then I got to the set and I saw Lis, who's so beautiful – wasn't she gorgeous? – and I realised what I'd done. I thought, 'Why the f*** did I do that?' (*Laughs*) I wanted to slap myself. But I think it was absolutely right for Jo."

I interviewed Terrance Dicks the other week, and I asked him about *Planet of the Daleks*. Episode One was the first *Doctor Who* that I ever saw, but the Doctor is unconscious for half of it, the Daleks don't turn up till the end, and much of the episode is just Jo Grant wandering around a forest –

KM: "– improvising! All that stuff into the tape recorder [the TARDIS log]... they said, 'Oh, if we give her the gist, Katy will be able to work it.' So I was given trust as an actress... which meant a lot to me. But Jon hated Daleks, so –"

MG: "– he was happy to be unconscious."

KM: "(*Laughs*) Yeah!"

Well, it's that episode that got me hooked on *Who*. As I asked Terrance, *why*?

MG: "Well, it's always been one of my favourites, partly because of Terrance Dicks' novelisation."

KM: "That makes me so happy."

MG: "Whenever I was off school, I would always go back and re-read *Planet of the Daleks*. I know the story ridiculously well. I love the whole 'icecano' thing, which has now turned out to be scientifically true, amazingly. And the Daleks, obviously. It's kind of like the quintessential Jon Pertwee story. It's got a lovely moral tone. A couple of Christmases ago, I was out shopping and I saw Tim Preece [who played Codal] in After Noah on Upper Street –"

KM: "Ahh yes! Lovely Tim."

MG: "– and I said, 'I'm sorry, I've just got to tell you that Codal –' He started laughing. He went, 'I know exactly what you're going to say.' (*Laughs*) That little scene where the Doctor tells Codal about being a real hero ["Courage isn't just a matter of not being frightened," the Doctor tells Codal. "It's being afraid and doing what you have to do anyway"] is so beautiful. There's a *gentle* morality to those stories, which genuinely I think I've learnt an awful lot from. The Doctor has a *wonderful* moral code. He's absolutely capable of standing up and punching someone in the face when it's necessary, but there's a lovely – and a very child-friendly – attitude, too."

KM: "Of course, a lot of *Planet of the Daleks* was spent on the CSO [colour-separation overlay, a forerunner of greenscreen]. We'd been experimenting with different colours, which was so fascinating for me, because I love learning about every part of the business. They'd let me in when they were editing, too, because I wanted to watch. And I got very friendly with Brian Hodgson [sound effects, 1963-73], and Jim Acheson [costume designer on various 70s serials], and they would take me to all these places at the BBC. It was a wonderful learning era."

"The heart that went into *Doctor Who*! Brian Hodgson would be up all night trying to get one sound effect right."

MG: "In that kind of fulcrum of this incredible, tight schedule, rather beautiful little things would happen. You can really tell the stories where a designer is going, 'Right, I've got nothing. So I'm going to make this the best forest –!' (*Laughs*) I sort of miss that across television."

KM: "The heart that went into it! People like Brian Hodgson would come in with bags under their eyes, because they'd been up all night trying to get one particular sound effect right."

MG: "Everybody on the new series is doing exactly the same. They are working just as hard, and really, despite a budget increase, against just the same odds and time constraints. A lot seems to change, but –"

KM: "– it's still got that same smell."

MG: "Yes. Panic! (*Laughs*) No, *magic*."

Mark, when you're writing episodes for the TV show today – or even back in 2004 –

MG: "Ahh, back in the day! That feels like five minutes ago to me. (*Laughs*)"

KM: "Look how far you've come, darling."

– are there any particular lessons that you've learnt, or tricks that you've picked up, from 70s *Who*?

MG: "I would say that, throughout the eight or nine scripts that I've written, I've tried to find a little moment of charm – well, lots of moments of charm, hopefully – but also moments of compassion and morality. That's definitely something I've got from Katy and Jon's era. It's in my DNA."

KM: "That love is what keeps the magic alive."

MG: "Yes, what killed off *Doctor Who* originally [when it was taken off air in 1989] is indifference. It's taking it for granted and not loving it. In terms of its ideas, the show was really on the up, just when it was taken off, but it was because the BBC just didn't care."

In Katy and Jon's era, the BBC didn't always seem to care. Thankfully, Barry and Terrance did. They really cared.

KM: "Absolutely."

MG: "And you have to tell people. They need to know. I told Terrance Dicks once. I told him how much I admired what they did. You see, they gave Jo this romance in *Planet of the Daleks*, with Latep. Then she says to him, 'I can't go with you' [when he asks Jo to return to Skaro with him]. But in the next story, when Professor Jones asks her [to stay with him, rather than the Doctor], she does. So as a child we're slightly softened up to the idea. There's something *lovely* about that. It's really clever. The next year, Jon's last year, it happens again. In *The Monster of Peladon*, you think the Doctor has died, but he hasn't. He says to Sarah Jane, 'Tears? Anyone would think you thought I was dead.' He gets better. In the next story [*Planet of the Spiders*],

it happens for real – and he says, 'A tear, Sarah Jane?' – which is really treating the audience very carefully."
KM: "I think that's the duty. I have enormous respect for Terrance and Barry, for what they did with the show. The two of them – yes, where there's one, there's the other! They were sort of Morecambe and Wise. (*Laughs*) But their passion for the show… it was lovely to see how much they cared."

Main courses consumed – Katy has "grazed" – Mark and I order coffee and dessert (rice pudding for him, poached pear for me). For Katy, just coffee. Then she brings up *that* picture – you know the one, I wasn't going to mention it – of the Dalek that posed nude for a 1978 edition of glamour magazine *Girl Illustrated*. Katy was pictured too, apparently, also naked. In previous interviews, Katy has defended the shoot. "I did it for a laugh. It was a lot of fun," she's said, "and it was my idea." But now – and this, I suspect, will be her final word on the subject – she has something she wants to get off her chest, and **DWM** is her publication of choice…

KM: "I've had a very strong career, but you do one shot with a Dalek – which was a mistake, I didn't know, and social media wasn't around then – and now it won't go away. You know, when the 50th [anniversary of *Doctor Who*, in 2013] came around, the *Radio Times* printed that picture of me with the Dalek, and I thought, 'Why would they do that? It has nothing to do with the *Radio Times*. Nothing to do with the episode they're writing about.' It's not necessary. I find it a little distressing. No, 'distressing' is too big a word, but it makes me go 'hmpf' – grump for a minute. I accept that I did it, of course I do, but I want to remind people that I *have* earned my right to be in this business. I've been doing it for 50 years. I've brought up two children on my own. And is that what it will come down to? That picture? I don't want it to always just be that picture. I don't want to die with that being it."
MG: "This is the terrible thing. When Andrew Sachs had that Jonathan Ross/Russell Brand call [in 2008, rowdy messages were left on Sachs' answerphone by Ross and Brand during the latter's BBC Radio 2 show], I remember thinking, 'After all he's done and how much he's adored, when he dies –' which he's just done '– the obituaries will talk about *that*, and that's ridiculous.' Or – I think this might be one of the worst things that's ever happened – when Michael Hordern died, the strapline in *The Sun* was 'Paddington Bear man dies' [the distinguished stage and film actor, whose career spanned nearly 60 years, also narrated BBC1's *Paddington* series, 1976-80]. You go, 'Wow.'"
KM: "My God. We're all stuck with it. I take it, you know I do, but I thought, 'If even the *Radio Times* is doing it, what chance do I stand? After all the things I've done, I'm going to end up as "the girl with the Dalek".'"
MG: "No, you're not. That's fluff. Genuinely, quite genuinely, the huge affection in which you are held by so many people – it's massively earned. It is."
KM: "Oh, darling."
MG: "It's true. I must tell you something. I've never told you this, and I've just remembered it. I made a little thing called *Global Conspiracy* for *The Green Death* DVD [2004]. It's a little sequel, a very affectionate spoof, like an investigative report into the events in Llanfairfach –"
KM: "Oh, really? I don't know about this."
MG: "I'm very proud of it. And I got lots of the cast back together, including Stewart. I'd written this thing where he's being interviewed years later – he's now the chairman of a company that makes meat-free 'Nut Hutch' products – and he talks about the fact that it didn't work out. I had him saying something like, 'The thing is, Jo, I loved her so much. Such a beautiful girl. But she wasn't the brightest button in the box.' And Stewart said, 'Do you mind if I don't say that?' I said, 'No, of course not.'"
KM: "Ahh, he's very protective."
MG: "But I was really touched."
KM: "And I now say it – because Jo was young, but don't mistake youth and naïvety for stupidity. But Stewart's attitude is typical. You know, I'm very lucky. I hear quite a lot of women of a certain era bleating on about how they were treated at the BBC back in the day – and I know that people did have problems, I respect that, I'm not saying it didn't happen – but I never experienced anything like that during my time on *Doctor Who*. From the moment I went in, to the moment I came out, I always had great people around me, looking after me. I never had one second on that show where I wasn't involved in everything and treated absolutely equally. I was never spoken down to. And you don't hear that very much. You know, I think it was worse for women in the 80s than in the 70s. I really think so. I've heard stories. A couple of the girls have said, 'We were told, "Oh, the Doctor's talking, so the girls have to shut up."' I never had that. Jo was never put in a situation whereby she wasn't allowed to be *in* on something. Her character seemed to be very… free."

> **"*Doctor Who* is an imperishable essential, and each generation will discover it anew."**

This is a very pompous question –
KM: "Then we'll give you a very pompous answer. (*Laughs*)"

– but it's my final one, so I'm allowed. As 2017 dawns, why does the world need *Doctor Who*?
KM: "No, that's a *good* question."
MG: "Well, I hate to sound like some terrible Jeremiah, but it feels like the world has got a death wish. All those people wishing 2016 away, what makes you think 2017 is going to be any better? It looks like it's going to be far worse."
KM: "I think this is one of the most fascinating times. I'm finding it kind of riveting."
MG: "I don't want it to be *this* fascinating!(*Laughs*) I miss John Major. The world is very, very dark at the moment –"
KM: "It really is. It's never been darker in my lifetime. Never."
MG: "– and the reason we need *Doctor Who* is, it's what it's always been: it's a candle in the darkness. We have to try to embrace the optimism in everything, but particularly in a show like *Doctor Who*. It's a wonderfully inclusive and positive show."
KM: "And you've got a character leading it who is a great – I hate the word, but – *role model* in what he stands for and what he does. "
MG: "I couldn't agree more."
KM: "His compassion, and his determination for honesty and justice… Right now, to have somebody with his kind of integrity, and belief, and hope, I think that is a very important."
MG: "The Doctor is an oddball. Particularly with the craze for square-jawed superheroes, the Doctor remains an oddity, and there's something rather wonderful about a show with a man like that at its centre. He's a man who embraces cleverness in an age of blank ignorance."
KM: "Yes – and you can see through his eyes what we are doing down here."
MG: "And now I think *Doctor Who* is an imperishable essential, and each generation will discover it anew. And that's the most optimistic thing in the world."
KM: "Yes, I believe it'll continue well after I've gone. Honestly, darling, I live in the moment. I live in that O between the N and W. I don't look into the future, and I'm not a great goer-backer. But every now and again I get little pangs. When doing something like this interview with Mark – one of my great heroes – I just think, 'I can see Jon's little face. I can see that twinkle in those eyes; the joy that he would get from seeing this today.'"
MG: "It *has* been a joy. It's been really lovely."
KM: "And it's been an honour. An absolute honour. Aren't we lucky to have been a part of it?"

– YOUR DESTINATION –

NOVEMBER 1977

We vworp back to explore a single month in *Doctor Who* history – to discover what was bringing delight, dismay and distraction to the show's many fans...

FEATURE BY **GARY GILLATT**

Doctor Who is big. Really big. You just won't believe how vastly, hugely, mind-bogglingly big it is. I mean, you may think the wider canon of Western literature is big – but that's just peanuts to *Doctor Who*.

We're misquoting the great Douglas Adams – from the second episode of *The Hitchhiker's Guide to the Galaxy* – but there's a truth to the joke. Over the decades, *Doctor Who* has been researched and written about in incredible and ever-increasing detail; to such a degree that, as *Doctor Who* grows and as we move in ever closer, we perhaps lose sight of the big picture: of the whole wild, whirling insanity of it all.

So, rather than looking at one single aspect of *Doctor Who* – the fact, the fiction, the production of a single story, the work of a particular actor or director – this feature is instead designed to take us on trip through time. We're travelling to a single month in the life of the series, to review *everything* that was happening, all at once, in the universe of *Doctor Who*.

Our first destination was chosen by our randomiser (asking someone in the office to name a month, then a year, off the top of their head) – but it's a cracker. It's a month where the Doctor and Leela battle Fendahl, Sontarans, Vrakons, Cycrans, Terry Wogan and the trade unions. It's a month where the Liberator lands instead of the TARDIS, Sarah Jane Smith loses her parents, and an anti-Dalek agent helps us to save money on cigarettes. Meanwhile, the Doctor meets Julius Caesar, sells baked beans and his sonic screwdriver, and renegotiates his salary. He avoids losing his head in Yorkshire, while holding on to something very precious in Los Angeles.

Welcome to our Time Capsule – and 30 crazy days in November 1977.

Toys

Nine-and-a-half inches of pure pleasure

For the children of Britain in November 1977, their most thrill-packed, voraciously devoured book was not some adventure novel – a Blyton or a Dahl – but the Autumn/Winter edition of the Great Universal Home Shopping Catalogue. Its 1,006 richly coloured pages left you half-dazed with the stink of ink, and possessed a power more spellbinding than any silly old story. The book crackled with possibility and promise. Of course, the opening 932 pages – of 'continental style' polyester blouses, terylene net curtains and Schreiber double-divans – were mere prologue. The real magic began on page 933, with the toys and games.

If you leaf through that catalogue today, you're not only looking back through time, but directly into the dreams of the youngsters of Britain in November 1977. It's a glimpse of every fantasy of Christmas morning, a sneak peek at every letter to Santa. Here's Evel Knievel's stunt motorbike. The Bionic Woman ('with mission purse'). Meccano. *Jaws*. Chemistry Set 3. Microscope Lab 2. And, grinning out from page 941, in hat and scarf, holding his sonic screwdriver like he's about to sign an autograph for your Auntie Mabel, is a toy Doctor Who: 'Intrepid explorer of the galaxies!' (£3.70, or 19p for 20 weeks.)

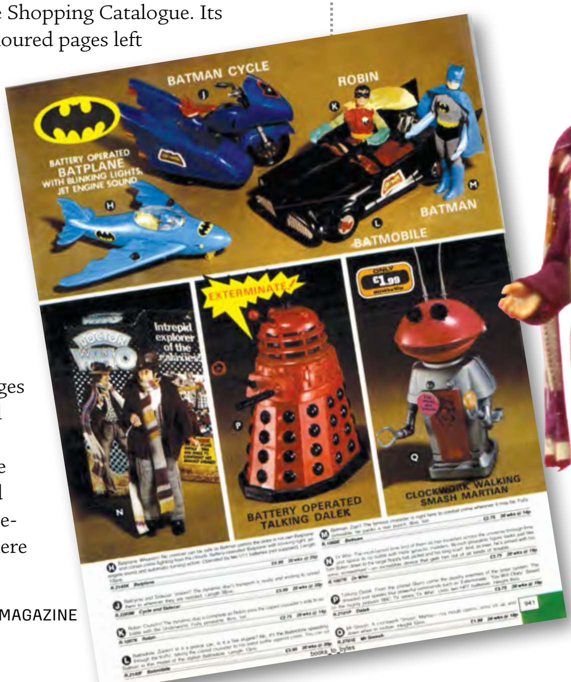
But this is not just *any* toy Doctor Who, this is the *first* toy Doctor Who.

In the 1960s, vast battalions of toy Daleks conquered the country – pursued by a few plucky Mechonoids – but *Doctor Who* would be 14 years old before the children of Britain could take the show's hero on adventures of their own.

And what adventures! This Doctor was small enough to hold in one hand, but big enough to fill the world.

The 9½-inch Doctor doll comes with fabric clothes, a plastic hat and plastic shoes. He accessorises with a ribbon of purple necktie and a matchstick sonic screwdriver. (The first item to be lost or broken by his enthusiastic owners.) The doll is also possessed of an irresistible smile. It's a grin so wide, so white – so *sincere* – it can only belong to Tom Baker. Well, you'd think... But thereby hangs a tale.

It has been suggested that this first toy of the Doctor is, in fact, nothing of the sort. This isn't Tom Baker, it has been claimed, but some smirking imposter.


BATMAN CYCLE
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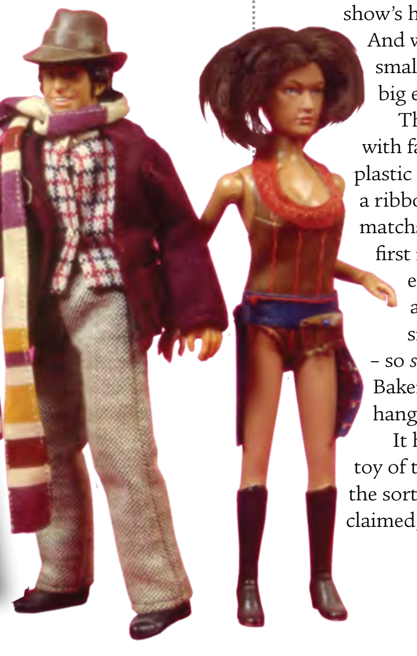
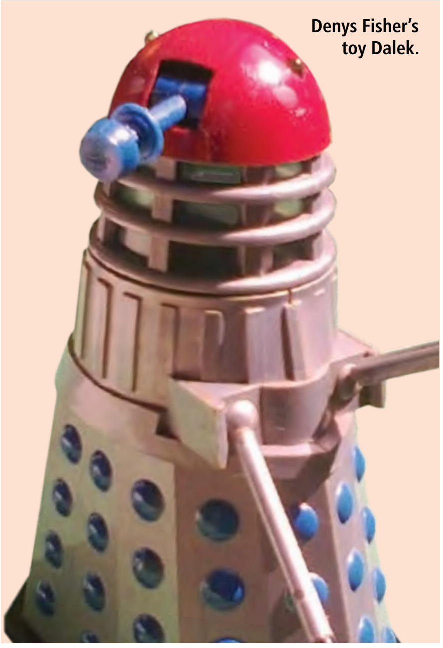




Denys Fisher's toy Dalek.

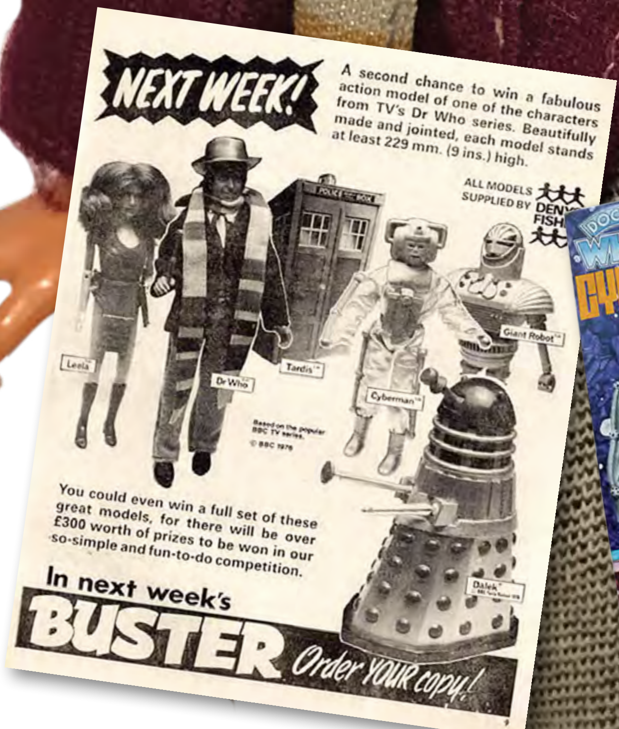
The Giant Robot! Or 'Super Robot', if you're Italian.

> **"Denys Fisher was a huge, brilliant, eccentric man."**
>
> – PETER VINER, DEVELOPMENT ENGINEER

The book *Doctor Who: The Seventies* (Howe, Stammers & Walker, 1993) reported: 'The head was of *The New Avengers* star Gareth Hunt. Between the prototypes being produced and the go-ahead by the BBC, the die [mould] for the Tom Baker head had been lost or damaged. Rather than go to the expense of creating a new one, the company went with what they had, namely Gareth Hunt.' We'll return to this allegation in due course.

Multiplying the fun, our Doctor is just part of a gang, and travels with a dolly friend and a host of dolly enemies to defeat. These are the big, bold toys of a big, bold entertainment brand. They are promoted in the pages of popular comics, and seen at their best in a television advert for the new range, which aired throughout November 1977. The Doctor's assistant Leela peers out uncertainly from under a wild fountain of hair; perhaps concerned with the effect her Mae West bosom and Margot Fonteyn feet are having on her centre of gravity. There's a magnificent Giant Robot (who appears to be just on the verge of remembering something important), a baggy Cyberman and a trim Dalek with an angry red dome. And last, but by no means least, a toy TARDIS co-opts a mechanism designed for a popular *Star Trek* Transporter Room playset in the USA. This boxy blue shed contains a rotating vertical drum that, with a grinding *kerchunk-thunk,* helps the Doctor to 'disappear' in exactly the way he doesn't on TV.

The *Doctor Who* range of dolls was produced by Denys Fisher Toys Ltd ►



NEXT WEEK!

A second chance to win a fabulous action model of one of the characters from TV's Dr Who series. Beautifully made and jointed, each model stands at least 229 mm. (9 ins.) high.

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Leela™
Dr Who™
Tardis™
Cyberman™
Giant Robot™
Dalek™

Based on the popular BBC TV series.
© BBC 1976

You could even win a full set of these great models, for there will be over £300 worth of prizes to be won in our so-simple and fun-to-do competition.

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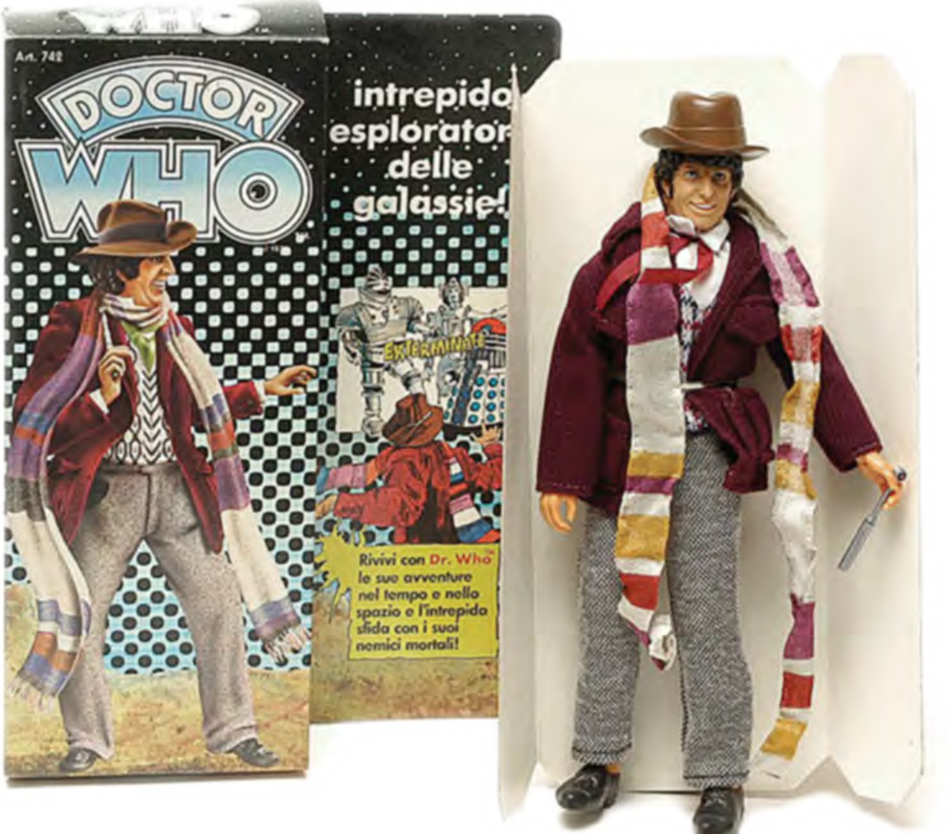
DOCTOR WHO
CYBERMAN
The threat from the Outerworld!
EXTERMINATE
JOIN THE DOCTOR IN HIS ADVENTURES THROUGH TIME AND SPACE TO CONFRONT HIS DEADLIEST ENEMIES!
Based on the popular B.B.C. T.V. series.


Art. 742
DOCTOR WHO
intrepido esploratore delle galassie!
EXTERMINATE
Rivivi con Dr. Who le sue avventure nel tempo e nello spazio e l'intrepida sfida con i suoi nemici mortali!

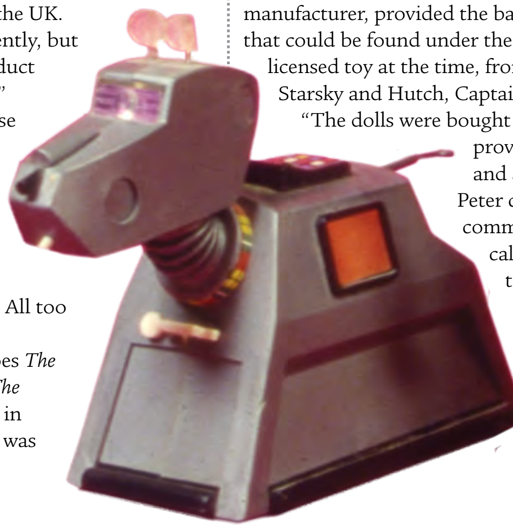
of Wetherby, North Yorkshire. The company was formed in the mid-1960s by Denys Fisher himself, a skilled engineer and mathematician who had developed timer mechanisms for bombs during World War II. He made his fortune with the drawing toy Spirograph; a set of fine-toothed plastic wheels and rings which allowed the user to trace out an infinite number of repeating mathematical curves – to beautiful effect, if you could keep a steady hand. Spirograph was named Toy of the Year in 1968.

"Denys was a huge, brilliant, eccentric man with an unexpected high-pitched voice who wore flip-flops mostly," recalls Peter Viner, who joined Denys Fisher Ltd as a development engineer in 1969, and through the next decade worked his way up to Head of Research and Development. In 1970, Denys Fisher Ltd was bought by the massive US food combine General Mills, which was furiously diversifying. It snapped up a swathe of toy manufacturers, including Parker Bros and Kenner in the States, and Palitoy, Chad Valley and Denys Fisher in the UK.

"We operated independently, but each company was fed product from the worldwide group," explains Peter. "Merchandise based on popular TV characters took over, and we inherited the *Six Million Dollar Man* range of toys, which was a phenomenal success, resulting in rapid growth... All too rapid, as it turned out."

Imported TV action heroes *The Six Million Dollar Man* and *The Bionic Woman* sold very well in 1976, but Denys Fisher Ltd was eager to find a home-grown hero, which is where the Doctor and his coterie enter the scene. However, whereas the 'Bionic' figures came to the UK fully formed from Hong Kong – their US Kenner packaging replaced by Denys Fisher branding – the *Doctor Who* range was, at least in its details, a more British endeavour.

"The bodies for the *Doctor Who* dolls were 'off the peg'," explains Peter. (Indeed, young fans keen to explore the mysteries of the Gallifreyan reproductive system would eagerly divest the Doctor of his jacket, vest and slacks only to discover nothing more revealing than the message '© 1976 Mego Corporation. Made in Hong Hong' across their hero's skinny back. Mego, another major US toy manufacturer, provided the basic articulated doll that could be found under the clothes of many a licensed toy at the time, from Steve Austin to Starsky and Hutch, Captain Kirk to Cher.)



"The dolls were bought in, but we provided the heads and accessories," Peter continues. "I commissioned a local guy called Colin Davidson to sculpt the heads, and my friend John Dockray in the marketing department recalls a very pleasant meeting with Louise Jameson. John's auntie provided the scarf samples, and a local seamstress made the dolls' outfits."

And what does Peter say to the suggestion that this is actually a *New Avengers* doll in *Doctor Who* clothing?

"I'm sorry to dispel that conspiracy theory," says the man who oversaw the development of the toy. "But it didn't happen. I suppose it's a reflection on people's feelings about the accuracy of the sculpting. These days a face can be scanned and a much more accurate likeness achieved."

Furthermore, in Denys Fisher's earliest marketing material for the toys – prepared for toy business trade fairs in November 1976 and January 1977, when the manufacturers offered up their best prospects for the following Christmas – the prototype *Doctor Who* doll proudly wears the same face as the finished production doll. And it's a face that captures the spirit of Tom Baker's Doctor better than any scan or 3D printer ever could.

Sadly, even as the Denys Fisher's *Doctor Who* figures lined up on the shelves of Britain's toy shops in November 1977, the company fell victim to the fast-moving nature of character-based merchandise. The Leela dolls were released just as actress Louise Jameson announced her departure from *Doctor Who*. Meanwhile, the Doctor's own popularity was in danger of being eclipsed by his newly unleashed robotic dog, K9. Denys Fisher added a cute, to-scale K9 figure to the range the following year, but by this stage the company was struggling to stay ahead of the game.

"*Star Wars* was the big story coming up," explains Peter Viner. "But that range went to our sister company Palitoy and we couldn't find anything to compete. Denys Fisher Toys and Chad Valley were closed in 1979 and Palitoy inherited the valuable assets. I was offered a post at Palitoy but opted to go it alone. I launched my Design 4 Plastics company in one of the small buildings occupied by Denys Fisher Toys, and we're still going strong to this day."

> **"*Star Wars* was the big story coming up, but that range went to our sister company Palitoy."**
>
> **– PETER VINER, DEVELOPMENT ENGINEER**

Denys Fisher's gorgeous, grinning Tom Baker did have a brief second life, however. The doll was repackaged and re-released in Italy in 1979 by the Italian toy company Harbert. When in Rome, the Doctor was '*intrepido esploratore della gallassie*!', and the back of his box promised that he would soon be joined on his Mediterranean adventure by his companion 'Lella' and the *fantastici monstri* 'Super Robot' and 'Cibernaini'. Alas, none of these other variants appear to have reached the shops of Milan or Turin; and given that Italy didn't begin screening *Doctor Who* until 1980, perhaps that's no surprise.

Star Wars – which opened in the USA in May 1977 – would not only change the business of movies forever, it would turn the licenced toy industry upside down. In just a few months, 'big' dolls like the Doctor and Leela and would look clumsy and old fashioned. The future for action figures (and it would be a destiny shared by *Doctor Who* toys, eventually) would prove long and lucrative – but also less than four-inches tall.

The Sun Makers gets underway.

Broadcast

Astronauts ancient and modern

The four Saturdays of November 1977 thrilled to the transmission of the *Doctor Who* serial *Image of the Fendahl* – Parts Two to Four – and the opening instalment of *The Sun Makers*.

Between them, these consecutive adventures contrive to cover almost the entire journey of human life through the fiction of *Doctor Who*: from a pit in Africa 12 million years before modern man, to a point in the distant future ("right through the time spiral" as the Doctor puts it) where humanity has been forcibly resettled to Pluto by a malevolent alien. However, even with this alpha-to-omega history as their backdrop, these stories address – for 1977 – distinctly contemporary concerns.

In *Image of the Fendahl*, the Doctor and Leela meet a team of scientists, of varying shades of sanity, who are investigating an ancient skull, at first sight human, found buried in volcanic sediment in Kenya. A potassium-argon test of the most excellent kind dates the sediment as having been laid down "eight million years before [the owner of the skull] could have possibly existed". Musing upon this, one of the scientists, the benign Adam Colby, takes his dog Leakey for a walk. ("More bones is it? You old bone hunter you!")

As well as being *Doctor Who*'s first joke about incontinence, Leakey the dog is named in honour of the famous husband-and-wife team of anthropologists, Louis and Mary Leakey, whose discovery of prehistoric bones and primitive tools in East Africa in the 1950s massively advanced our understanding of the ascent of man. Or, perhaps, Leakey is named for their son, Richard Leakey, also an anthropologist – and the cover star of the Monday 7 November 1977 issue of *Time* magazine, published during transmission of *Image of the Fendahl*.

> **'*Image of the Fendahl* shows just how timely and "ripped from the headlines" *Doctor Who* was.'**

On his *Time* cover, Leakey is seen crouching in the desolate Rift Valley in Kenya, alongside a querulous-looking *Homo habilis*; a two-million year old predecessor of modern man, but really a local volunteer in a latex mask. The mask is modelled upon a skull recently unearthed from nearby volcanic sediment by Leakey and his team. The discovery of *Homo habilis* challenged established scientific thinking on the origins of man. So when, in *Image of the Fendahl*, barmy scientist Dr Fendelman exults to Colby, "Your discovery could be one of the most important milestones in human development! Your work will fundamentally affect how man views himself!" it shows just how timely and 'ripped from the headlines' this *Doctor Who* story was. That said, Colby's skull later proves to be an alien life form being trying to reconstitute itself on Earth – which is just one of the many ways in which *Doctor Who* demonstrates its superiority to real life. The article in *Time* magazine sadly fails to detail any attacks on Richard Leakey's excavation by a seven-foot tall and very hungry caterpillar.

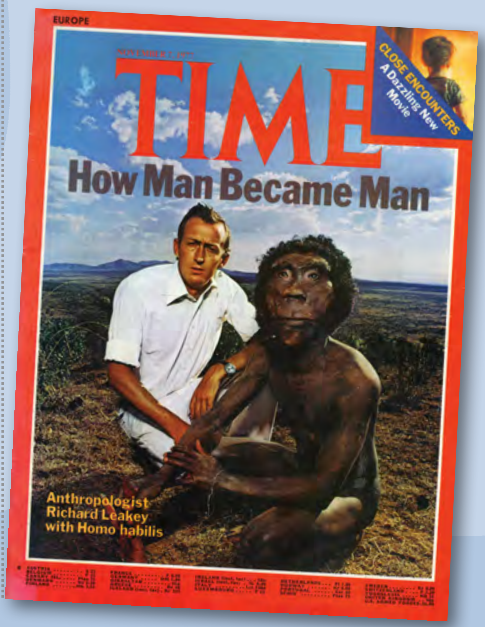
Meanwhile, at the other end of the time spiral, the *The Sun Makers* also lifted its story straight from the news, and the immediate day-to-day woes of its adult viewers, as the UK economy circled the plughole in the late 1970s. "We're being taxed to death!" wailed one commentator in *The Times* newspaper of Wednesday 30 November 1977. It's a figure of speech made flesh by *The Sun Makers*.

Given that its bleak tale of the knackered stragglers of humanity – banged-up on Pluto and drugged, overworked and taxed to near-extinction by rapacious aliens – *The Sun Makers* delivers more than its fair share of laughs. And its playful satire was certainly appreciated at the time. 'Viewers warmly welcomed the more realistic, less fantastic nature of the theme (widely interpreted as an exposé of super monopoly capitalism),' noted a contemporary BBC Audience Research report. 'It was, in their opinion, entertaining and even compelling viewing, which was "well up to the usual high standard of *Doctor Who* adventures".'

Image of the Fendahl and *The Sun Makers* delivered high ratings and audience appreciation figures. The trio of Tom Baker's virtuoso Doctor, Louise Jameson's eye-catching Leela and the charming K9 ('The best innovation of the autumn viewing season!' raved trade newspaper *Television Today*) proved irresistible. All four episodes of *The Sun Makers* made it into the national Top 50 programmes.

Doctor Who is at its best when its creators are at least as involved in it, in terms of imagination, as we are. This is not always the case. But in November 1977, a real sense of commitment in the writing and performance of *Doctor Who* lifted it to an imaginative peak. It may have been battling harder than ever for time and resource at the BBC – and those limitations may often have shown on screen – but *Doctor Who* was as spirited, intelligent and *relevant* as it had ever been, or ever would be.

The Doctor gets to grips with one of man's ancient ancestors in *Image of the Fendahl*.



EUROPE
TIME
CLOSE ENCOUNTERS A Dazzling New Movie
How Man Became Man
Anthropologist Richard Leakey with Homo habilis

Broadcast

On the other side…

There were only three television channels in November 1977, but *Doctor Who* still had to fight for viewers. For a closer look at the competition, we'll visit the Saturday night closest to the show's 14th birthday.

On 26 November 1977, the majority of ITV regions pitched the talent show *New Faces* against the first episode of *The Sun Makers*. Judges Mickie Most, Terry Wogan, Jack Parnell and Shaw Taylor sifted through such acts as The Xhabo Puppets from Exeter and singer Terry McCann from Bloxwich in the vain hope that any offered greater mainstream appeal than Louise Jameson's thighs over on BBC1. Elsewhere, four ITV regions – Anglia, Midland, Scottish and London Weekend – offered *Giant*, an episode of the US adventure series *Man from Atlantis*.

> **'On 26 November at 5.10pm, ITV was interrupted by a voice claiming to be an ambassador for an intergalactic association.'**

Man from Atlantis tells the story of Mark Harris, the last survivor of the fabled lost continent, and his adventures in the modern world, battling spies and suchlike. A prodigious swimmer, Mark can propel himself through water – arms tight to his sides, feet together – at tremendous speed, like an eel, or a particularly up-for-it sperm. Mark has webbed hands and feet, super-acute senses, gills, and needs to be dunked in the Pacific every 12 hours without fail. However, viewers are secretly pleased whenever Mark misses this deadline, which he does once an episode, because he turns a lovely shade of mauve.

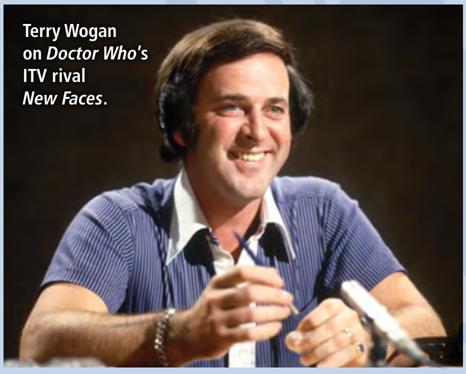

Terry Wogan on *Doctor Who*'s ITV rival *New Faces*.

PHOTO © ITV/REX/SHUTTERSTOCK

To the ear of a *Doctor Who* fan, Mark Harris – as played by Patrick Duffy – has much in common with Leela. He is driven by his instincts and super senses. When speaking, he can not or will not use contractions. He parades about in a state of unselfconscious undress. If Leela was designed 'to get the dads watching', then it was the job of Duffy and his tailored shorts to detain the mums and the funny uncles. However, nothing makes you appreciate the skill of Louise Jameson's characterisation of Leela quite like 50 minutes in the company of Mark Harris, who is less 'noble savage' than nodding simpleton.

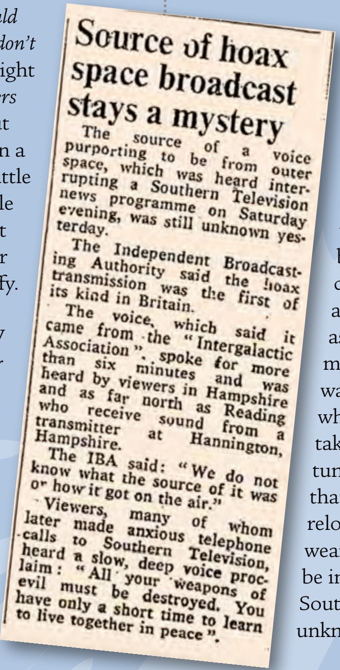
Overall, *Man from Atlantis* suffers a fatal lack of conviction. The drowned continent of legend was surely sunk by the dead weight of these scripts. (*"I think this whirlpool might be artificial!" "You mean man-made?" "Whoever made it, it could create tides the like of which… Well, I don't have to tell you."*) Any viewer who might consider Part One of *The Sun Makers* to be far-fetched needs to check out *Giant*; especially the scene where, in a parallel dimension, Mark has to battle through a raging torrent of invisible water – as the show clearly couldn't afford to provide actual water. Your heart goes out to poor Patrick Duffy. It's little surprise that *Man From Atlantis* was cancelled after four TV movies and 13 episodes, but *Doctor Who* is still with us today.

Meanwhile, if any *Doctor Who* fan had lingered on BBC2 in the hour before *The Sun Makers*, they would have been rewarded with a glimpse of the future – or rather, a snatch of the sound of the future. *Horizon: The Case of the Ancient Astronauts* put forward the theories of cult 70s author and pseudo-scientist Erich von Däniken, who argued that extraterrestrials had visited the Earth throughout prehistory and influenced the development of man – though he unaccountably failed to mention the Fendahl. The distinctive electronic score for this documentary came from Peter Howell of the BBC Radiophonic Workshop, who would go on to help define the sound of *Doctor Who*'s next decade. *The Astronauts* was released as the B-side to Howell's sensational 1980 version of the *Doctor Who* theme.

Patrick Duffy, *Man from Atlantis*.

PHOTO © EVERETT/REX/SHUTTERSTOCK

Anyone on the look-out for visiting aliens on the night of 26 November 1977 would have been better served by tuning in to the early evening news in the Southern ITV region. At 5.10pm, the sound was interrupted by a buzzing noise and a distorted voice claiming to be an ambassador for an "intergalactic association" and warning that mankind must change its warlike ways or face punishment. Exactly what form the punishment might take was not revealed, but viewers tuning in to *The Sun Makers* later that evening would reason that relocation to Pluto and the enforced wearing of ill-fitting tabards might be involved. The perpetrator of the Southern TV alien 'hoax' remains unknown to this day.



Source of hoax space broadcast stays a mystery

The source of a voice purporting to be from outer space, which was heard interrupting a Southern Television news programme on Saturday evening, was still unknown yesterday.

The Independent Broadcasting Authority said the hoax transmission was the first of its kind in Britain.

The voice, which said it came from the "Intergalactic Association", spoke for more than six minutes and was heard by viewers in Hampshire and as far north as Reading who receive sound from a transmitter at Hannington, Hampshire.

The IBA said: "We do not know what the source of it was or how it got on the air."

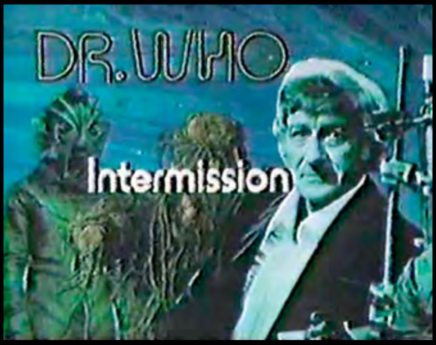
Viewers, many of whom later made anxious telephone calls to Southern Television, heard a slow, deep voice proclaim: "All your weapons of evil must be destroyed. You have only a short time to learn to live together in peace".

GENIE IN A BOTTLE

The USA, Australia, Canada, South Korea, Saudi Arabia – and possibly the United Arab Emirates – also broadcast *Doctor Who* episodes during November 1977. One screening, however, would prove to be of crucial importance.

When British *Doctor Who* fan Ian Levine heard, from his American fan friend Tom Lundie, that the Jon Pertwee serial *The Dæmons* was to be shown in an omnibus form by TV station KCET in Los Angeles, he took immediate action. In a stroke of luck, Tom's cousin Mike Lundie lived in the KCET broadcast area, and Ian paid for Mike to rent a Betamax video machine to record the story on two one-hour tapes.

15 years later, this recording provided the *Doctor Who* 'Restoration Team' with the vital colour signal they needed to recolourise the BBC's surviving black-and-white copy of the story. So, next time you enjoy *The Dæmons* in colour, remember that it is because that colour was captured, like a genie in a bottle, by a fan's friend's cousin in the city of Garden Grove, California – just a few miles from Disneyland – on the evening of 19 November 1977.



Reception

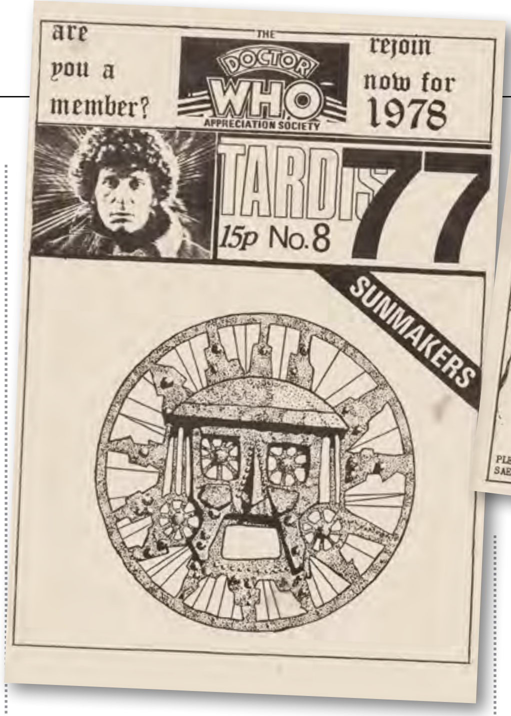
Tales from TARDIS

The tidily typewritten pages of November 1977's issue of *Tardis*, the magazine of the one-year-old *Doctor Who* Appreciation Society, offers us an insight into the hearts of fans at the time. The leading lights of the Society, many of whom had been watching since the show's first episode, when aged eight or nine, had grown up to become *Doctor Who*'s first generation of angry adult fan commentators.

'The production team seem convinced that *Dr Who* really is a kids show,' complained John Peel at the top of two paragraphs of block capitals. 'Despite superficial glitter, *The Invisible Enemy* failed miserably as entertainment.

'Continuity was slaughtered,' continued Peel. 'Did Leela really fly the Tardis? What happened to Isomorphic Circuitry, Mr Holmes? You invented it, so you stick to it. Anyone who recalls the *Watcher* series [*ie* 1965 serial *The Time Meddler*] in the far off golden days will remember that removing the dimensional control unit results in the ship's innards shrinking – though now it seems it merely prevents the ship from taking off. (But how?)'

'The production team seem convinced that *Dr Who* really is a kids show.' – JOHN PEEL IN *TARDIS*


are you a member?

THE DOCTOR WHO APPRECIATION SOCIETY

rejoin now for 1978

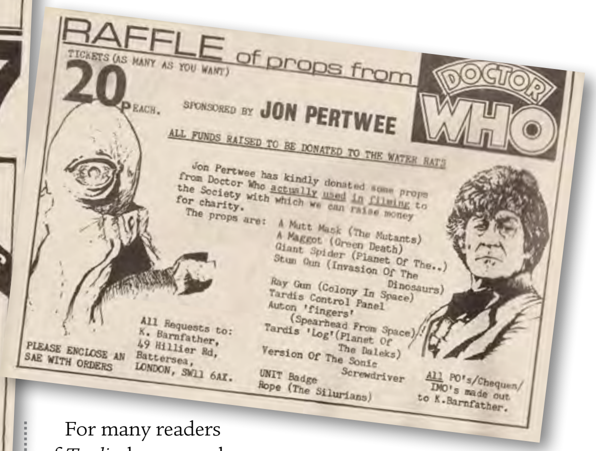
TARDIS 77

15p No.8

SUNMAKERS

However, Peel reserves his most fiery fury for the Doctor's latest companions. 'He now has a mechanical pet to go with his savage. With stories like this one and *Fang Rock*, why not a new time slot as well? Straight after *Watch with Mother*. (This programme is going to the dogs!)'

DWAS President Jan Vincent-Rudzki also had reservations about recent episodes. 'So far I have thought this season very strange,' he wrote. '*Fang Rock* was a good story and basically *Invisible Enemy* was too, even though there were the number of errors and blunders in it. What has surprised and almost shocked me is the terrible way the programme is made, and particularly directed. The camera work is very primitive and unimaginative.'


RAFFLE of props from DOCTOR WHO

TICKETS (AS MANY AS YOU WANT)

20p EACH.

SPONSORED BY JON PERTWEE

ALL FUNDS RAISED TO BE DONATED TO THE WATER RATS

Jon Pertwee has kindly donated some props from Doctor Who actually used in filming to the Society with which we can raise money for charity.

The props are:
A Mutt Mask (The Mutants)
A Maggot (Green Death)
Giant Spider (Planet Of The..)
Stun Gun (Invasion Of The Dinosaurs)
Ray Gun (Colony In Space)
Tardis Control Panel
Auton 'fingers' (Spearhead From Space)
Tardis 'Log'(Planet Of The Daleks)
Version Of The Sonic Screwdriver
UNIT Badge
Rope (The Silurians)

All Requests to:
K. Barnfather,
49 Hillier Rd,
Battersea,
LONDON, SW11 6AX.

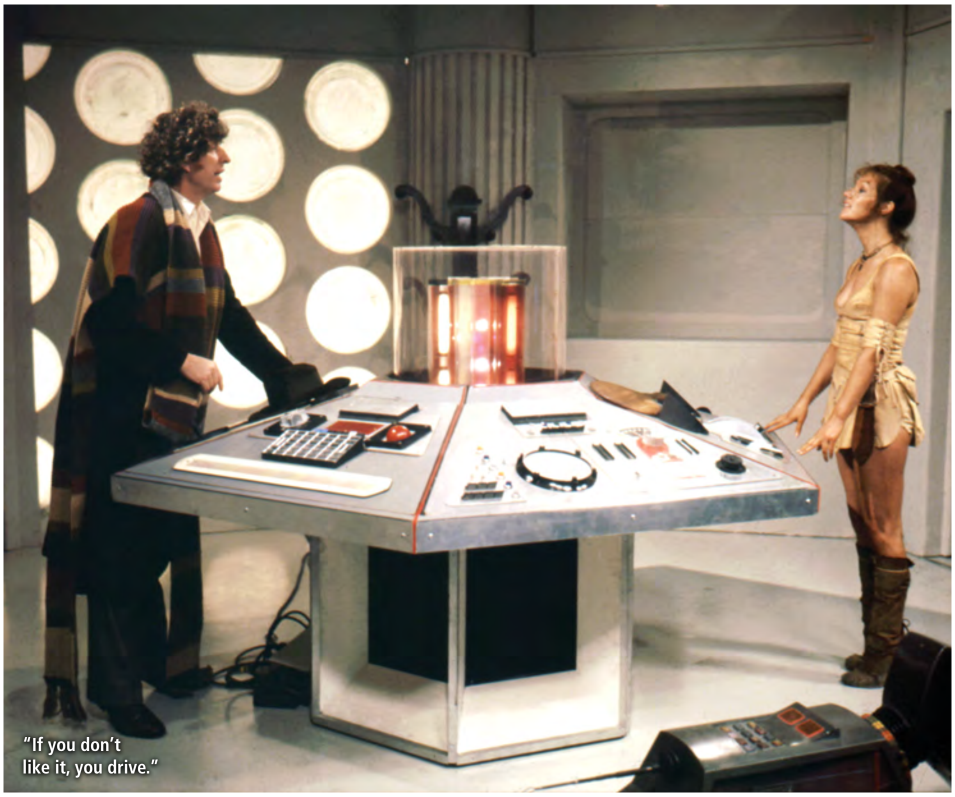
PLEASE ENCLOSE AN SAE WITH ORDERS

All PO's/Chequen/IMO's made out to K.Barnfather.

For many readers of *Tardis*, however, the most attention-grabbing item was surely to be found on page two. 'Raffle of props from *Doctor Who.* Tickets (as many as you want) 20p each.' The list of prizes on offer quickens the blood, even 40 years later... 'Jon Pertwee has kindly donated some props from *Doctor Who* actually used in the filming.' These included: 'A Mutt mask (*The Mutants*). A Maggot (*The Green Death*). Stun Gun (*Invasion of the Dinosaurs*). A Giant Spider. Tardis control panel. The Sonic Screwdriver.' It all adds up to wonderful mental image of Jon Pertwee gleefully motorbiking home from each day's filming on *Doctor Who* with a sidecar full of swag. But it's all in a good cause. Pertwee's beloved Grand Order Water Rats – a fraternity of performers and charitable organisation – was the beneficiary.

Also published by the DWAS that same month was *The Companion Volume* (40p, 'featuring the research and documentation facilities of the DWAS Reference Department'). This was a collection of 'biographies' of the Doctor's friends: a mixture of information given on screen and some well-meaning extrapolation by writer Jeremy Bentham. It's notable, however, that one of the pieces, the Sarah Jane Smith biography, was later adapted by *Doctor Who* producer John Nathan-Turner into the 'series bible' for the 1981 spin-off Special *K9 and Company*, and from there influenced the back story of *The Sarah Jane Adventures*. It was *The Companion Volume* which first introduced the notion that Sarah was an orphan raised by her Aunt Lavinia.

So rest in peace then, Sarah Jane's poor mum and dad. Murdered by Jeremy Bentham in November 1977.

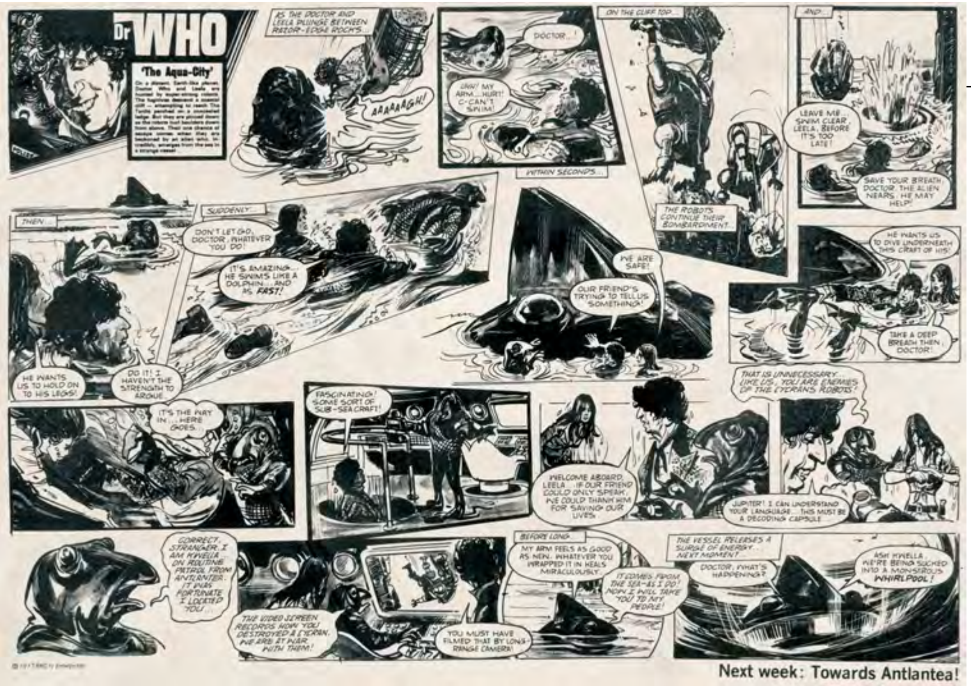

"If you don't like it, you drive."

Poor orphaned Sarah Jane Smith.

Other adventures

Thank Jupiter!

Young fans could enjoy further adventures for the Doctor and Leela in the pages of *Mighty TV Comic* (Polystyle, 10p). In the concluding episodes of *The Devil's Mouth*, the Doctor goes hunting alien Vrakons down a pothole in middle England. Our Time Lord is in a belligerent mood, and doesn't even engage the visitors in conversation before he slaughters them, blows up their spaceship and seals the cave with concrete. *Doctor Who and the Silurians* this is not.


Dr WHO
'The Aqua-City'
AS THE DOCTOR AND LEELA PLUNGE BETWEEN RAZOR-EDGE ROCKS...
AAAAAAGH!
DOCTOR...!
UHH! MY ARM... HURT! C-CAN'T SWIM!
WITHIN SECONDS...
ON THE CLIFF TOP...
THE ROBOTS CONTINUE THEIR BOMBARDMENT...
AND...
LEAVE ME... SWIM CLEAR, LEELA, BEFORE IT'S TOO LATE!
SAVE YOUR BREATH, DOCTOR. THE ALIEN NEARS. HE MAY HELP!
THEN...
SUDDENLY...
DON'T LET GO, DOCTOR, WHATEVER YOU DO!
IT'S AMAZING... HE SWIMS LIKE A DOLPHIN... AND AS FAST!
HE WANTS US TO HOLD ON TO HIS LEGS!
DO IT! I HAVEN'T THE STRENGTH TO ARGUE.
WE ARE SAFE!
OUR FRIEND'S TRYING TO TELL US SOMETHING!
HE WANTS US TO DIVE UNDERNEATH THIS CRAFT OF HIS!
TAKE A DEEP BREATH THEN, DOCTOR!
IT'S THE WAY IN... HERE GOES...
FASCINATING! SOME SORT OF SUB-SEA CRAFT!
WELCOME ABOARD, LEELA... IF OUR FRIEND COULD ONLY SPEAK, WE COULD THANK HIM FOR SAVING OUR LIVES.
THAT IS UNNECESSARY... LIKE US, YOU ARE ENEMIES OF THE CYCRANS ROBOTS!
JUPITER! I CAN UNDERSTAND YOUR LANGUAGE... THIS MUST BE A DECODING CAPSULE
CORRECT, STRANGER. I AM HWELLA... ON ROUTINE PATROL FROM ANTLANTEA. IT WAS FORTUNATE I LOCATED YOU...
THE VIDEO SCREEN RECORDS HOW YOU DESTROYED A CYCRAN. WE ARE AT WAR WITH THEM!
YOU MUST HAVE FILMED THAT BY LONG-RANGE CAMERA!
BEFORE LONG...
MY ARM FEELS AS GOOD AS NEW. WHATEVER YOU WRAPPED IT IN HEALS MIRACULOUSLY.
IT COMES FROM THE SEA – AS I DO! NOW I WILL TAKE YOU TO MY PEOPLE!
THE VESSEL RELEASES A SURGE OF ENERGY... NEXT MOMENT...
DOCTOR, WHAT'S HAPPENING?
ASH HWELLA, WE'RE BEING SUCKED INTO A MONSTROUS WHIRLPOOL!
Next week: Towards Antlantea!

The next story, *The Aqua-City*, would have proved just the ticket for fans who enjoyed *Doctor Who* but craved some of the fishy flavour of *Man From Atlantis*. It sees the Doctor battle the robot Cycrans, the vengeful former servants of the undersea 'Antlanteans', who cannot remain out of water for long. You can't say that *TV Comic* wasn't keeping up with the times.

> 'The Doctor slaughters the Vrakons and blows up their spaceship.'

The scripts for these stories, by Geoff Cowans, capture the gusto of Tom Baker's performance as the Doctor, although the habit of other characters to refer to him as 'Dr Who' does bring you up short, as does the Doctor's unlikely catchphrase of "By Jupiter!" or "Thank Jupiter!" – an early precursor to the likes of "Fantastic!" and "Geronimo!" Leela cuts a rather more fashionable figure than on TV; in skinny jeans, kinky boots and a knotted blouse that lays out the whole shop front. The new look was the work of the artist, John Canning, who clearly enjoyed his job. His style may seem a little old fashioned today, but, thanks to the exuberant line work and loose ink washes, Canning's *Doctor Who* has a unique pell-mell *joie de vivre* all its own.

The strips of *TV Comic* were certainly a step up from other spin-off adventures available at the time. *The Dr Who Annual 1978* (World Distributors, £1.35) was on sale at all good bookshops in November 1977. Inside, the Doctor is accompanied by an unrecognisable Sarah in a series of text and comic strip adventures that verge on gibberish. It's a bleak thought that, given the popularity of the TV series at this time and the massive print run for this Annual, these grim stories likely stand as some of the most widely read *Doctor Who* spin-off fiction ever written. The high point of the book is the comic strip *The Traitor*; the artwork for which, by Paul Crompton, has a dreamlike, expressionist quality.

THE DR WHO ANNUAL 1978
starring TOM BAKER as DR WHO
BBC tv

The Dalek Annual 1978 (World Distributors, £1.35) also offered a mix of text stories and comic strip – the latter thanks to a reprint of a vibrant *TV21* comic from 1966. A factual feature muses upon the possibility of a 'missing' fifth planet between Mars and Jupiter, but this would have been old news to viewers of *Image of the Fendahl*. A puzzle page relates a personal crisis faced by Anti-Dalek Force agent Kel Moran, as readers were invited to work out how many extra cigarettes he could roll using the scraps of tobacco left in 25 fag ends. Useful information for all younger readers there.

Doctor Who and the Talons of Weng-Chiang (Hardback from Allan Wingate, £2.95. Paperback from Target Books, 60p) joined the range of novelisations of TV adventures available in November 1977, just over seven months after the story's transmission. A straightforward, no-frills adaptation, Terrance Dick's lucid prose nevertheless has the power to replay the serial for readers as accurately and vividly as any DVD.

Two further *Doctor Who* adventures were published in November 1977: the second and third volumes of the educational *Doctor Who Discovers...* series (Target Books, 75p). *Doctor Who Discovers Space Travel* has a beautiful cover by Jeff Cummins, but the cover artist for *Doctor Who Discovers the Conquerors* sadly remains unknown. The books were written, it is presumed, by the range's editor Fred Newman and illustrated with stills of Tom Baker's Doctor and assorted stock library illustrations.

DOCTOR WHO DISCOVERS THE CONQUERORS
COLOUR POSTER INSIDE

In *Discovers the Conquerors*, the Doctor spends 16 years living in the court of Alexander the Great, before going on to encounter Julius Caesar, Charlemagne and Richard the Lionheart, the latter without letting on that he'd done so before. ("And who are you?" roared the King. "Dr Who," replied the Doctor. The King's face turned red with anger. "Tomorrow we do battle with Saladin. Give this Who a sword and let him fight too.")

Space Travel takes our Time Lord to 1957, where the TARDIS is almost hit in orbit by an early satellite – something that would also almost happen on TV in 1987's *Delta and the Bannermen* – and then on to witness the Moon landing and Skylab. Readers at the time would have been particularly taken with the book's trips to the future. The Doctor travels to 1985 and marvels at a Space Shuttle launch (in 1977, the orbiter was undergoing its earliest tests). In the twenty-first century, the Doctor visits a 20-mile long Earth-orbiting space station, with farmland and forest tended by several million inhabitants. 'The Doctor wanted to discover more about the 21st Century. He could only wonder at what other great feats men would accomplish.' Well, here's hoping.

IN THE CAN

Crosse and Blackwell foods ran a major *Doctor Who* promotion in the autumn of 1977. Families were invited to swap labels from cans of '*Doctor Who* Baked Beans' (plus a fee) for a range of booty: an electronics kit, a chemistry set and a *Doctor Who* colouring book.

The book, with a police box cover, offered a series of scenes to colour – including a surreal moment in the TARDIS where the Doctor ponders a giant can of baked beans on scanner – which then folded out into 3D 'pop-up'.

Crosse and Blackwell would prove something of a fair-weather friend to *Doctor Who*, turning out only when the series is doing particularly well. In 2009, their cans of '*Doctor Who* Wholewheat Pasta Shapes' would include little pasta faces of a gasmasked child.

CROSSE & BLACKWELL
Baked Beans
with tomato sauce
DOCTOR WHO
PRESSIES

Other adventures

RUB-BISH! RUB-BISH!

Some strange mutation has befallen the Doctor; some ineffable biological meta-crisis. In his latest incarnation, our Time Lord has regenerated a large blue bird, and has to be carried everywhere by his obliging assistant. Happily, our hero's intellectual powers are undimmed, as he effortlessly defeats a second invasion attempt by his most implacable foe: the Deadly Dustbins.

The Return of the Deadly Dustbins was the second *Doctor Who* sketch written by Australian comedian and puppet master Rod Hull, for an episode of the third series of *Emu's Broadcasting Company* – broadcast on BBC1 on Monday 14 November 1977. For those unfamiliar with his oeuvre, Emu was a TV megastar of the 1970s and 80s, known for his sudden infatuations with leading celebrities ("Oh, he likes *you*!"), and equally sudden physical assaults upon on the same. ("Emu! No! Gerrof! *Emu!*")

Emu's Broadcasting Company, a teatime comedy show for kids made by BBC Manchester, ran for five years and was far smarter than in needed to be. Rod and Emu hosted their own TV channel, EBC1, with the help and hindrance of their cameraman (variety star Billy Dainty), their tea lady (actress Barbara New), and Emu's naughty baby nephews (Denys Fisher Toys, £6.99). EBC1 presented well-observed spoofs of TV shows, including *Grandstand of Sport*, hard-hitting documentary *The Searching Beak of Emu*, historical drama *The Emudin Line*, and – on two memorable occasions – *Doctor Emu*.

In their first adventure, in 1976, Dr Emu lured the Deadly Dustbins to their seeming doom at the town dump – but now they are back! Emu and friend arrive in their red phone box TARDIS just in time to see a Deadly Dustbin wriggle to the surface and swallow its first human victim. The creatures then run amok in a town centre before Dr Emu cunningly lures them to a nearby canal, and tips them over a lifting bridge.

Yes, it sounds like nonsense, but the remarkable thing about this pastiche is that it is better-made, more stylish – and more scary – than any episode of the season of 'proper' *Doctor Who* being transmitted at the time.

The Return of the Deadly Dustbins is shot on film, with a wonderfully creative mixture of shots and angles. After a Dustbin eats a worker on the rubbish tip, we cut to a flock seagulls exploding into the sky. As the Dustbins advance over the canal bridge, there's a moody, low sunburst from behind (a shot for which *The Ambassadors of Death* is much praised). There's no dialogue, bar the Dustbins' indistinct bleat of "RUB-BISH" and "DIS-POSE!", and the soundtrack creates an unsettling, uncanny atmosphere. In this way, it evokes the same tone of bleak 'rural horror' as the film sequences in *Doctor Who and the Silurians* and *Terror of the Zygons*. The score uses, in part, the electronic music of Delia Derbyshire, and so channels the spirit of *Doctor Who* in a peculiarly primal way.

> **"The Deadly Dustbins episodes look so good because of Rod Hull's incredible attention to detail."**
>
> –PETER RIDSDALE SCOTT, PRODUCER OF EMU'S BROADCASTING COMPANY.

"It was all filmed in one day, as I recall," reveals Peter Ridsdale Scott, producer of *Emu's Broadcasting Company*. "And looking at it now, you can see the change of light through the day. That's why the sunlight is very low in the final scenes.

"Working with Rod Hull was a real privilege," continues Peter, who prior to EBC1 had written, directed and produced episodes of *Play School*, and would go on become Commissioning Editor for Independent Productions at BBC Manchester – giving the green light to, amongst many other shows, *Red Dwarf*. "Rod Hull's act with Emu was stunning. Emu felt very much like a character entirely separate from Rod – it was down to that very clever way Rod could look in another direction and appear unaware of what Emu was doing. So very, very funny.

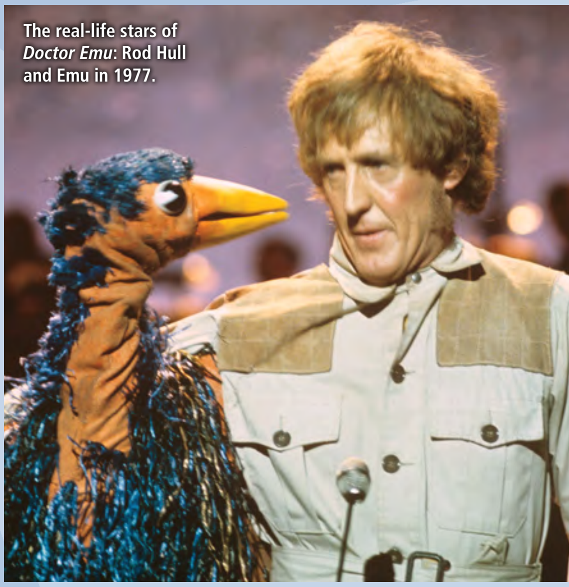

The real-life stars of *Doctor Emu*: Rod Hull and Emu in 1977.

PHOTO © ITV/REX/SHUTTERSTOCK

"The BBC poached Rod and Emu in 1976, and I was asked to help him develop this new series at the Manchester studios. Rod wrote everything, and thanks to his own background as a TV producer back in Australia, he knew exactly what he wanted, and so as long as I got him the right locations and creative staff, he could practically direct everything himself as well. We worked closely together that way, and with the film cameraman. But Rod instinctively knew what worked.

"The Deadly Dustbins episodes look so good because of Rod's incredible attention to detail, right down to the graphics. We had a lot more freedom because we were in Manchester, and a very small crew worked very hard. There was no special effects budget for location work. It would have been nice to go for a cup of tea and leave the special effects to do the Dustbins, but that wasn't possible. In fact, I'm inside one of the bins, dragging it along. That's how we had to do it.

"The fact that it is appreciated today is testament to the hard work of that Manchester crew, and to Rod Hull's genius," concludes Peter.

But just how influential did *The Return of the Deadly Dustbins* prove to be? In the *Doctor Who* episode *Rose*, a malign plastic dustbin attacks Mickey Smith and swallows him whole. It would prove one of the most talked-about scenes from *Doctor Who*'s big return to TV in 2005. Was this a tribute to Dr Emu's lid-flapping foe? We asked *Rose* writer Russell T Davies to comment...

"It's funny," says Davies. "I don't remember seeing it, and it's so memorable and beautifully directed, I'd have thought that would lodge. And I would definitely have been watching Emu – I always watched that sort of thing.

"But still, maybe I did see it, and maybe it made its mark. We can't know how things sink in without us realising. They're not memories or homages – they're deeper than that, they become instincts... So I wonder!"

Alas, this was to be the final adventure for Dr Emu. Rod Hull was tempted back to ITV (where he would develop the anarchic *Emu's World* and *Emu's All-Live Pink Windmill Show*) in 1981; just as the Doctor crossed paths with a different kind of quarrelsome flightless bird from Australia.

Production

Gallifrey, Surrey

The Doctor battles against budget cuts in *The Invasion of Time*.

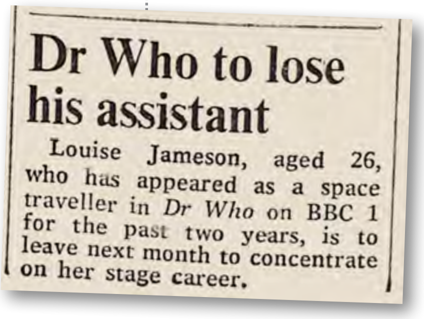
Behind the scenes of *Doctor Who* in November 1977, the programme was in serious trouble. The six-part serial poised to go before the cameras, *The Invasion of Time* – in which the Doctor would return to Gallifrey to claim the presidency of the Time Lords – would prove to be the series most turbulent production to date. The script, a last minute replacement, was almost impossibly late, with later episodes delivered to the director and creative departments scene-by-scene. The money was running out, and what was left was, thanks to a high inflation rate, diminishing in value by the day. Furthermore, strike action at the BBC meant that *Doctor Who* was about to be cast out of Television Centre altogether, and left to fend for itself in the wilds of Surrey.

With annual BBC pay negotiations taking place in the autumn, producer Graham Williams had been braced for strike action during the final months of production of the 1977 series. On 14 October, the Association of Broadcasting and Allied Staffs – the union which represented over half of the BBC's 25,000 employees – voted to reject an offer of pay increases up to 15%. There was widespread unrest at the Corporation regarding the decline in BBC wages relative to those earned by production staff in the commercial sector. Moreover, there were concerns regarding predicted job losses in the wake of BBC plans to bring in new, lightweight video recording equipment. The first ABS-organised blackouts affected outside broadcasts, news and sport, and their most political move involved blacking-out the Queen's Speech on Thursday 3 November. The *Nine O'Clock News* that same evening was replaced by the 'Potter's Wheel' interlude film.

> **'Conditions were challenging. Shots were abandoned due to train noise and revving car engines.'**

Soon, strike action also affected studio recording and transmission. Part Four of *Image of the Fendahl* was lucky to see broadcast as scheduled on the evening of Saturday 19 November. That night, BBC1 was blacked-out from halfway through transmission of the next programme, *Bruce Forsyth's Generation Game*. This wasn't some arbitrary target, but the most-watched programme of the week, with an estimated 19.5 million viewers that night.

The Invasion of Time was able to hold on to one of its three-day studio sessions – from Sunday 6 November to Tuesday 8 November – which was primarily used for taping scenes on the story's large Panopticon set, which was also repurposed for the open space where the TARDIS lands. This included the scene where Leela bids farewell to the Doctor, in favour of a life of romance on Gallifrey. Graham Williams was keen to keep news of Louise Jameson's departure under wraps until the New Year, but news leaked directly from the set and into *The Times* on Monday 7 November.



Dr Who to lose his assistant

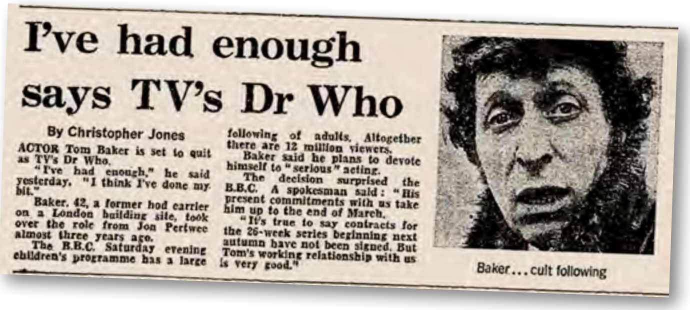
Louise Jameson, aged 26, who has appeared as a space traveller in *Dr Who* on BBC 1 for the past two years, is to leave next month to concentrate on her stage career.

For the rest of the production, the crew was forced out on location. The ABS strike was primarily over wages, but given that one of the secondary bones of contention was the use of lightweight video equipment, there is some irony to the fact that the same strike forced *Doctor Who* to complete the balance of scenes for *The Invasion of Time* using outside broadcast equipment on location.

Studio space at Television Centre was allocated to less adaptable productions. One such programme was *Blake's 7*, the BBC's new science-fiction drama series aimed at a more adult audience than *Doctor Who*, which had begun filming in September. On Monday 21 November, the vast creaking interior of Blake's spaceship, the *Liberator*, was raised up in the warm and welcoming interior of studio TC3. Meanwhile, *Doctor Who* was out in the cold – quite literally – as the interior of the TARDIS took the form of a disused hospital in Redhill, Surrey. Conditions on location were challenging to say the least. Shots were abandoned due to train noise and revving car engines in the hospital car park. In one scene in the Space Traffic Control Room on Gallifrey, the actors' breath can be seen frosting.

Meanwhile, star Tom Baker was in the midst of renegotiating his contract for the coming year. This might explain the story on front page of the *Daily Express* on Saturday 5 November.

'Actor Tom Baker is set to quit as TV's Dr Who,' reported Christopher Jones. "'I've had enough," [Baker] said yesterday. "I think I've done my bit." [He] plans to devote himself to serious acting.'



I've had enough says TV's Dr Who

By Christopher Jones

ACTOR Tom Baker is set to quit as TV's Dr Who.

"I've had enough," he said yesterday. "I think I've done my bit."

Baker, 42, a former hod carrier on a London building site, took over the role from Jon Pertwee almost three years ago.

The B.B.C. Saturday evening children's programme has a large following of adults. Altogether there are 12 million viewers.

Baker said he plans to devote himself to "serious" acting.

The decision surprised the B.B.C. A spokesman said: "His present commitments with us take him up to the end of March.

"It's true to say contracts for the 26-week series beginning next autumn have not been signed. But Tom's working relationship with us is very good."

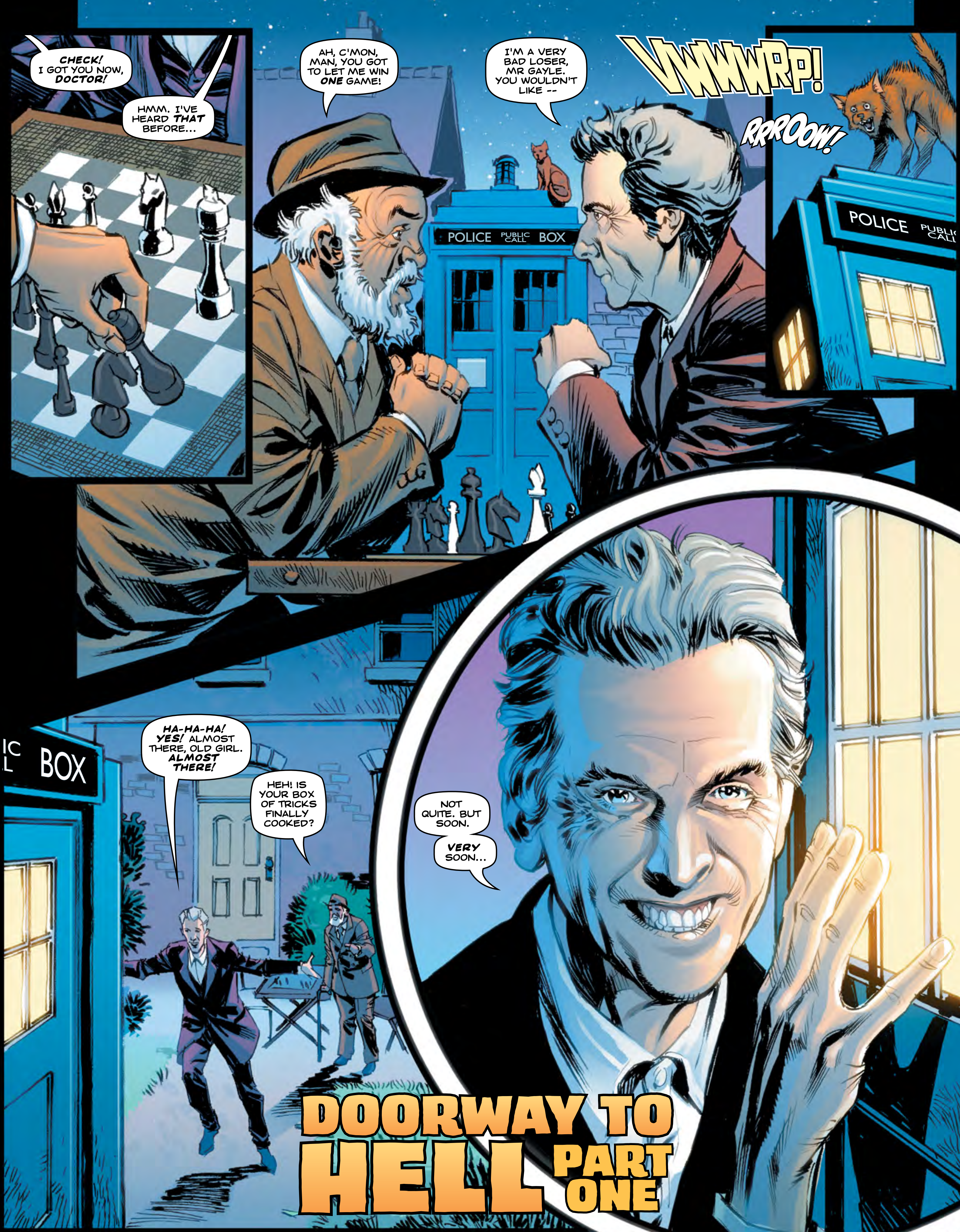
Baker... cult following

Perhaps Baker was indeed craving a return to the stage after several weeks recording on CSO backdrops for *Underworld*, or maybe this was mere sabre-rattling. The actor signed a new deal and a new contract – for the next 26-episode series of *Doctor Who* – on Friday 25 November. It was a great result for both series and star. After all, if Baker was looking to "devote himself to serious acting", what could possibly be more serious than a search for the Key to Time?

For, despite *Doctor Who*'s current production difficulties, Graham Williams was already hip deep in planning the next series. The six stories of the 1978-79 season would have a linking theme, and in November 1977 he issued notes to prospective writers outlining his idea of the Doctor's quest to find the six segments of the Key to Time. One of those writers, a newcomer to the series, was Douglas Adams. He had received his formal commission for *Doctor Who* in October, just a few weeks after a commission for a complete series of his radio comedy series, *The Hitchhiker's Guide to the Galaxy*. Through November 1977, Adams was weeping into his typewriter, struggling to complete both projects. He had no way of guessing how influential and well loved his work on either series would prove to be.

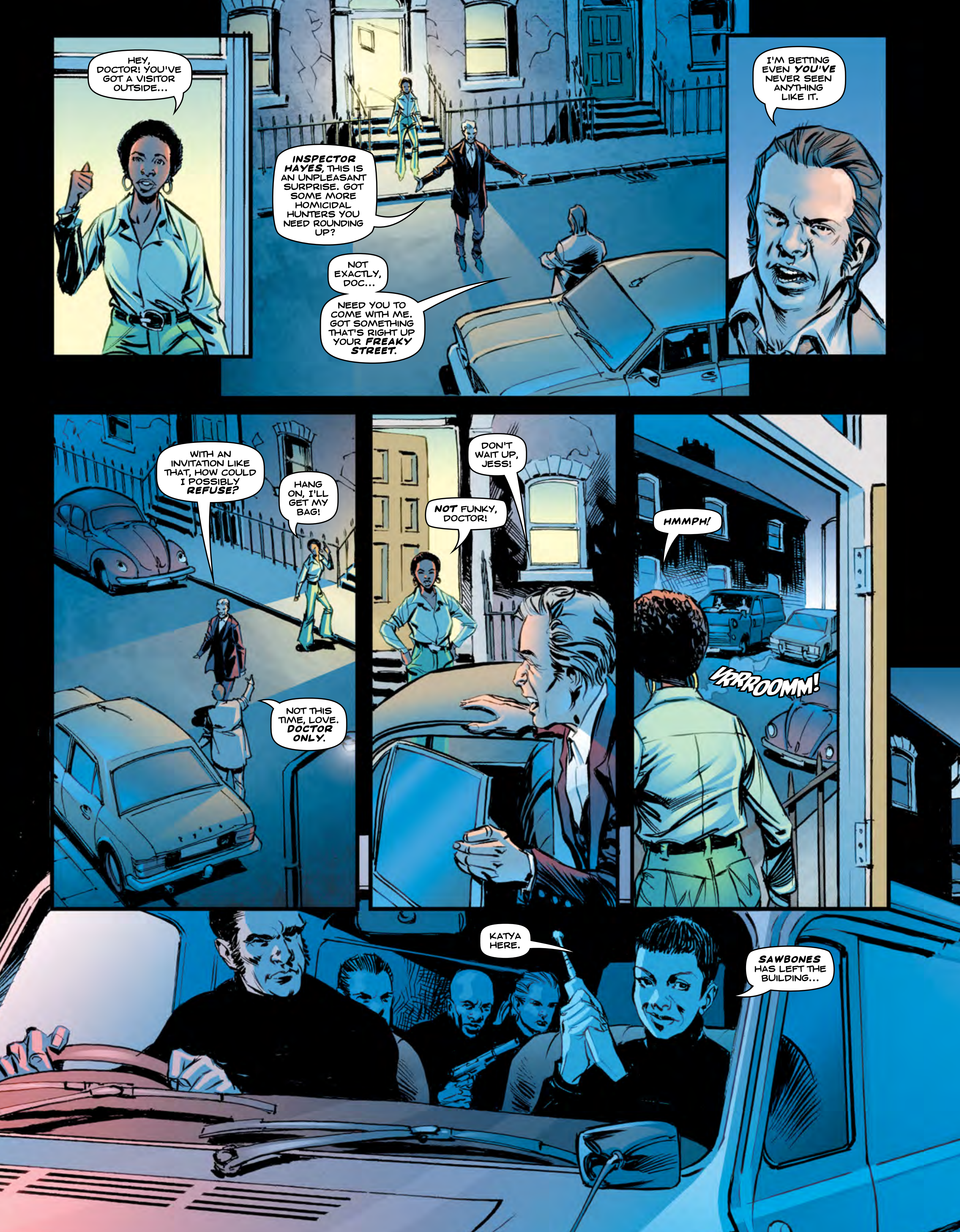
'Space is big – really big,' observed Adams in his script for the second episode of *Hitchhiker's*, recorded on Wednesday 23 November 1977. However, by this point the writer was painfully aware of the fact that, while Space may be vastly, hugely, mind-bogglingly big, Time would forever be in painfully short supply. DWM

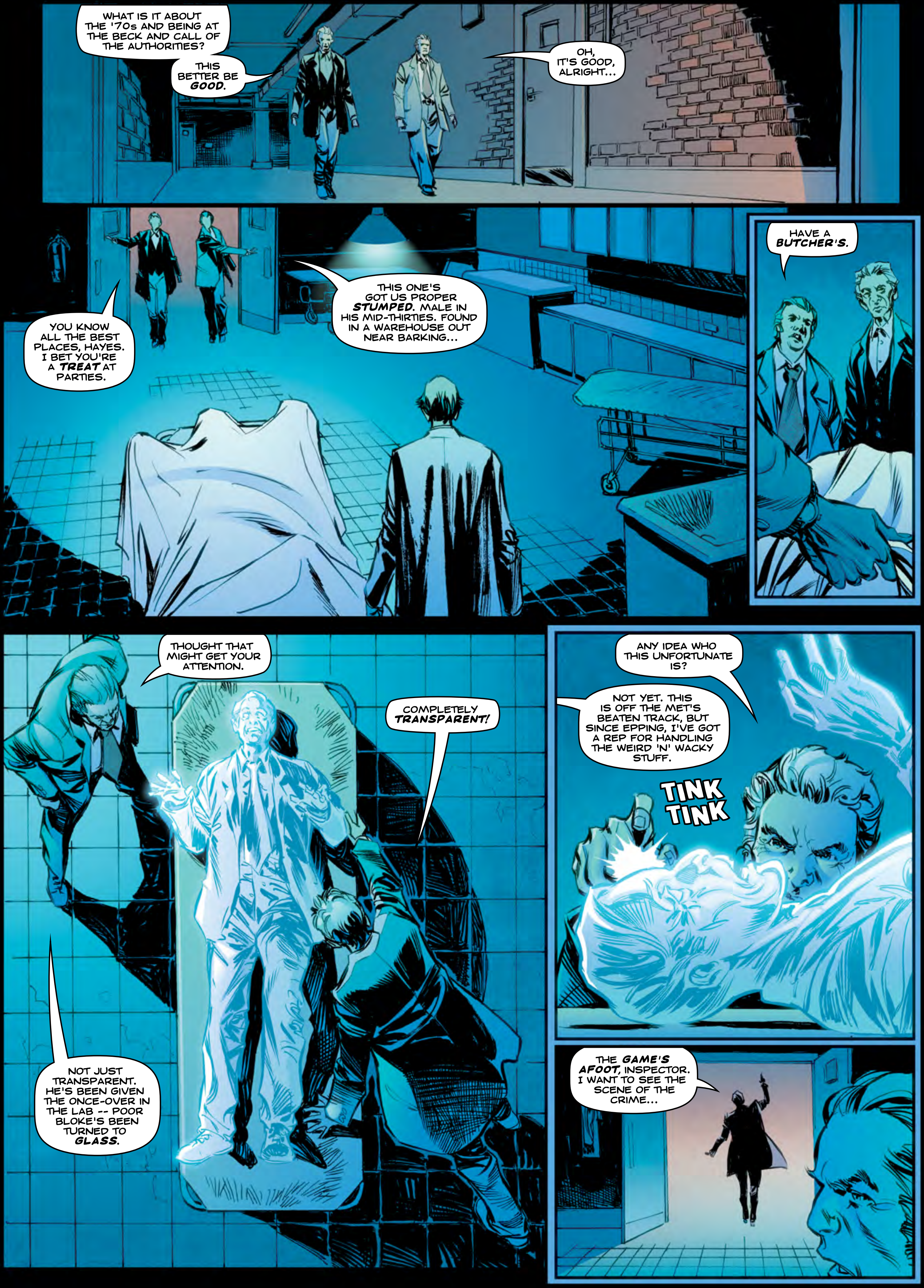
WITH THANKS TO Richard Bignell, Russell T Davies, Graham Kibble-White, Jack Kibble-White, Ian Levine, Alistair McGown, Paul Lang, Tom Lundie, Richard Molesworth, Jonathan Morris, Steven Murphy, Andrew Pixley, Jon Preddle, Peter Ridsdale Scott, Paul Scoones, Peter Viner, Martin Wiggins.

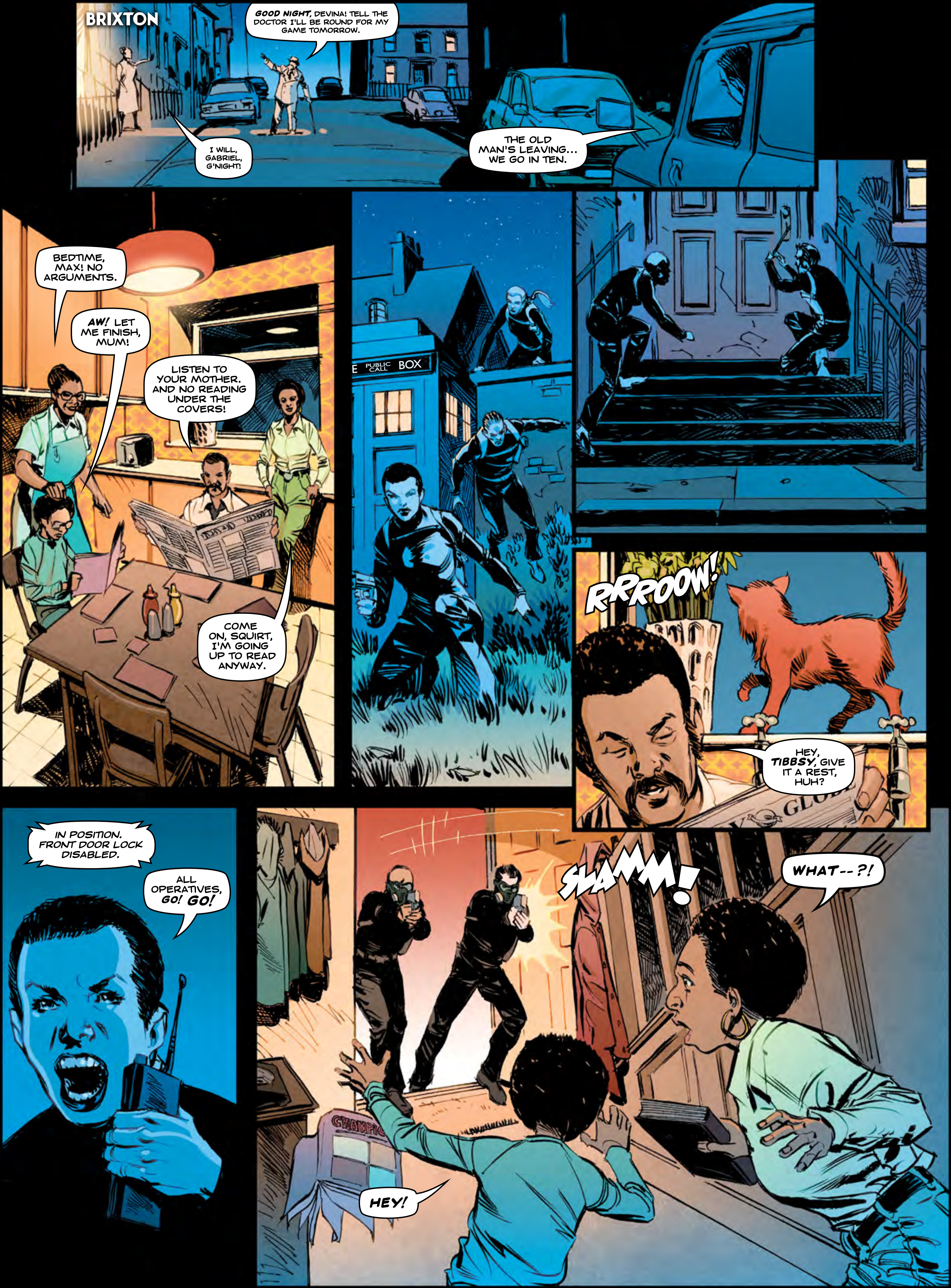

CHECK! I GOT YOU NOW, DOCTOR!
HMM. I'VE HEARD THAT BEFORE...
AH, C'MON, MAN, YOU GOT TO LET ME WIN ONE GAME!
I'M A VERY BAD LOSER, MR GAYLE. YOU WOULDN'T LIKE --
VWWWRP!
POLICE PUBLIC CALL BOX
RRROOW!
POLICE PUBLIC CALL
BOX
HA-HA-HA! YES! ALMOST THERE, OLD GIRL. ALMOST THERE!
HEH! IS YOUR BOX OF TRICKS FINALLY COOKED?
NOT QUITE. BUT SOON.
VERY SOON...

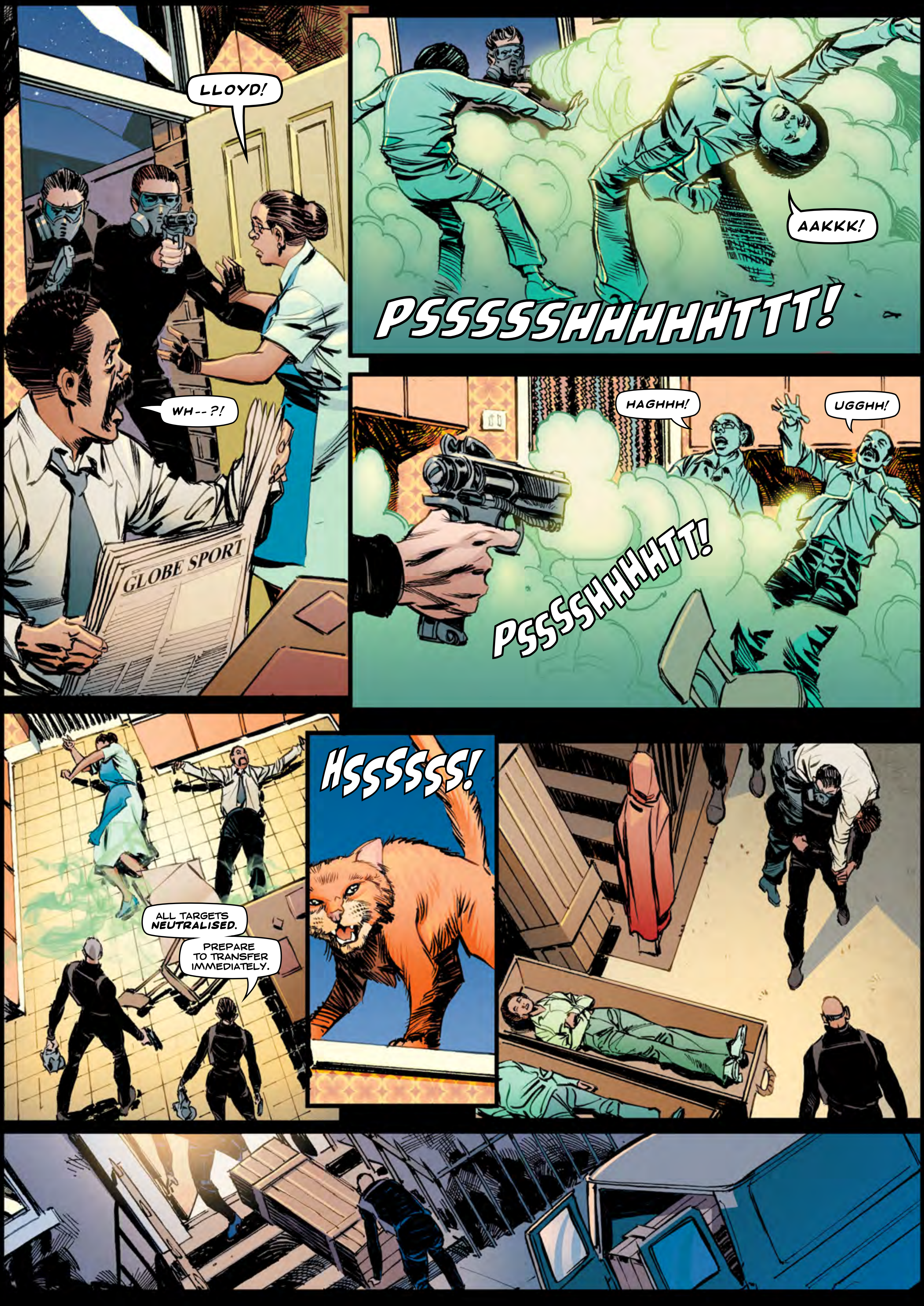
DOORWAY TO HELL PART ONE

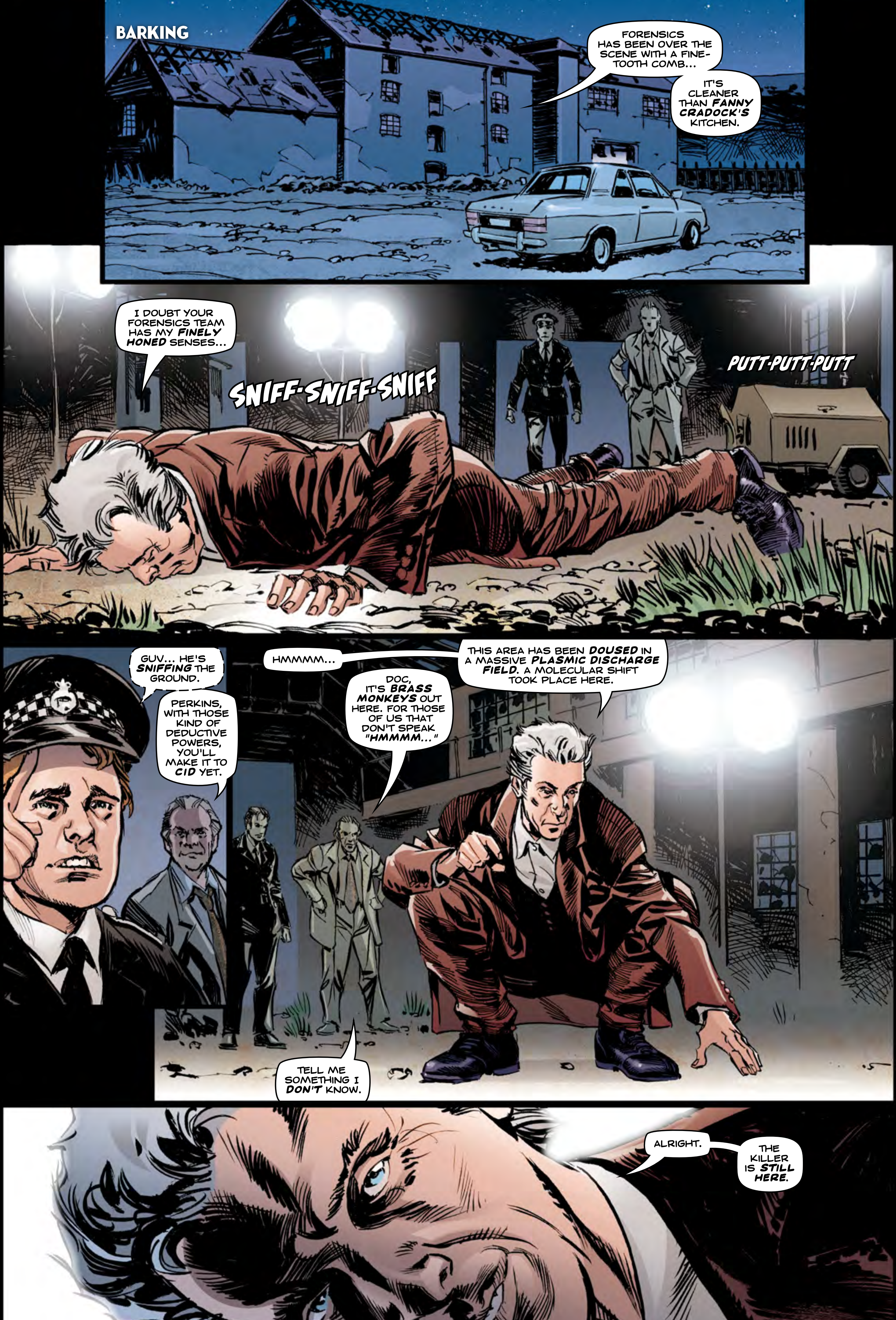
Mark Wright: *Story* **Staz Johnson:** *Art* **James Offredi:** *Colours*
Roger Langridge: *Lettering* **Scott Gray:** *Editor*

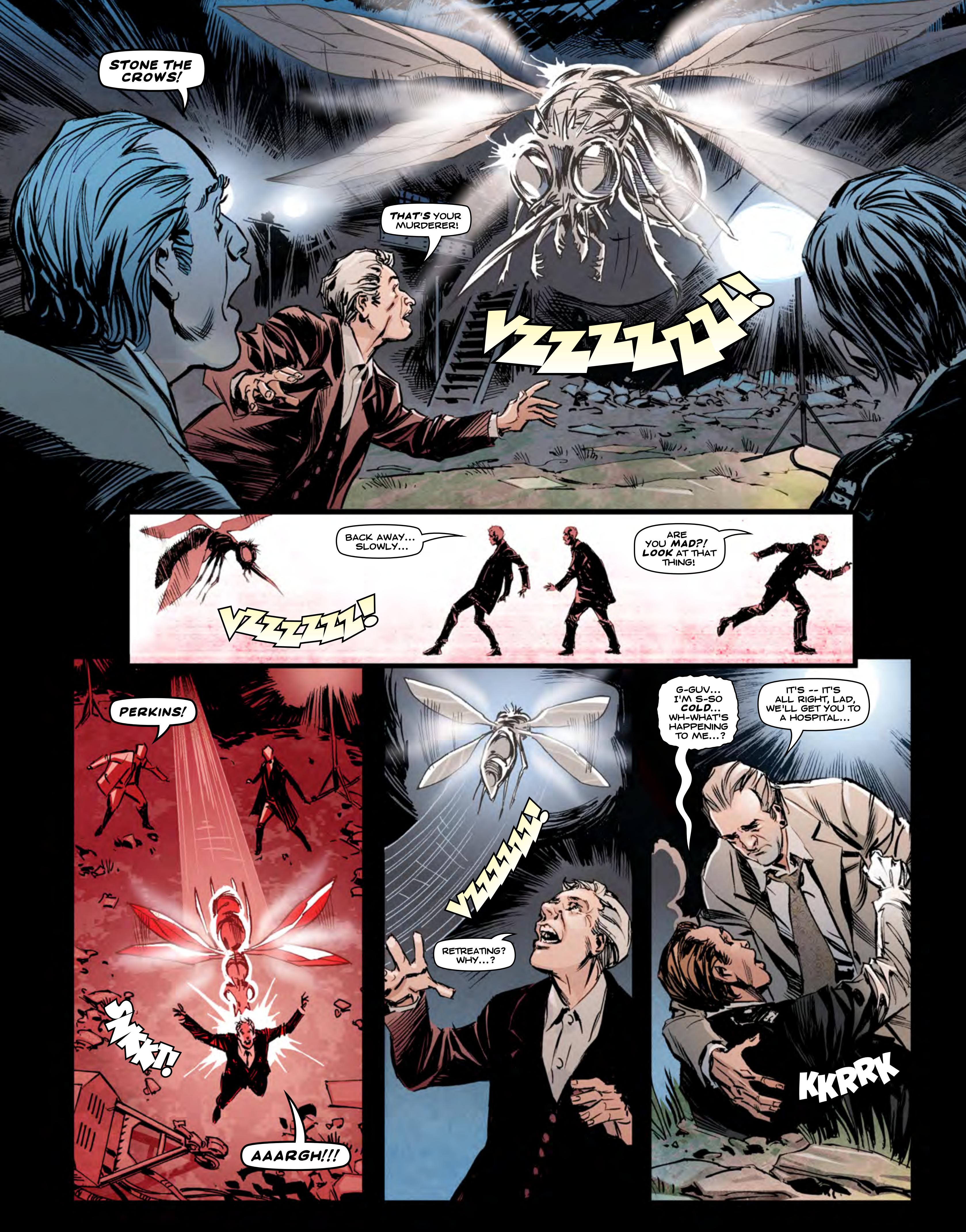

HEY, DOCTOR! YOU'VE GOT A VISITOR OUTSIDE...
INSPECTOR HAYES, THIS IS AN UNPLEASANT SURPRISE. GOT SOME MORE HOMICIDAL HUNTERS YOU NEED ROUNDING UP?
NOT EXACTLY, DOC...
NEED YOU TO COME WITH ME. GOT SOMETHING THAT'S RIGHT UP YOUR *FREAKY STREET*.
I'M BETTING EVEN *YOU'VE* NEVER SEEN ANYTHING LIKE IT.
WITH AN INVITATION LIKE THAT, HOW COULD I POSSIBLY *REFUSE?*
HANG ON, I'LL GET MY BAG!
NOT THIS TIME, LOVE. *DOCTOR ONLY*.
DON'T WAIT UP, JESS!
NOT FUNKY, DOCTOR!
HMMPH!
VRRROOMM!
KATYA HERE.
SAWBONES HAS LEFT THE BUILDING...

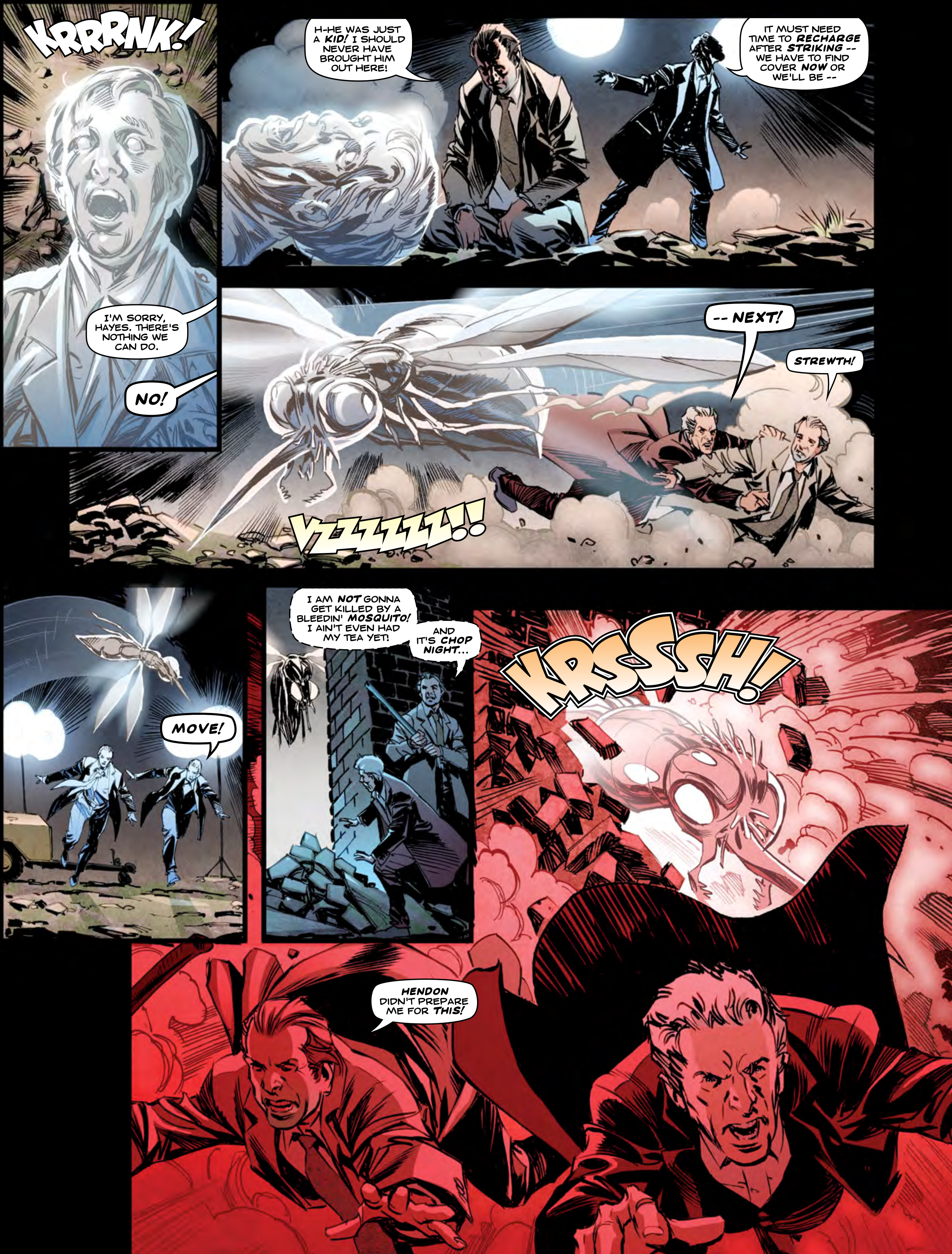

WHAT IS IT ABOUT THE '70s AND BEING AT THE BECK AND CALL OF THE AUTHORITIES?
THIS BETTER BE **GOOD**.
OH, IT'S GOOD, ALRIGHT...
YOU KNOW ALL THE BEST PLACES, HAYES. I BET YOU'RE A **TREAT** AT PARTIES.
THIS ONE'S GOT US PROPER **STUMPED**. MALE IN HIS MID-THIRTIES. FOUND IN A WAREHOUSE OUT NEAR BARKING...
HAVE A **BUTCHER'S**.
THOUGHT THAT MIGHT GET YOUR ATTENTION.
COMPLETELY **TRANSPARENT**!
NOT JUST TRANSPARENT. HE'S BEEN GIVEN THE ONCE-OVER IN THE LAB -- POOR BLOKE'S BEEN TURNED TO **GLASS**.
ANY IDEA WHO THIS UNFORTUNATE IS?
NOT YET. THIS IS OFF THE MET'S BEATEN TRACK, BUT SINCE EPPING, I'VE GOT A REP FOR HANDLING THE WEIRD 'N' WACKY STUFF.
TINK TINK
THE **GAME'S AFOOT**, INSPECTOR. I WANT TO SEE THE SCENE OF THE CRIME...

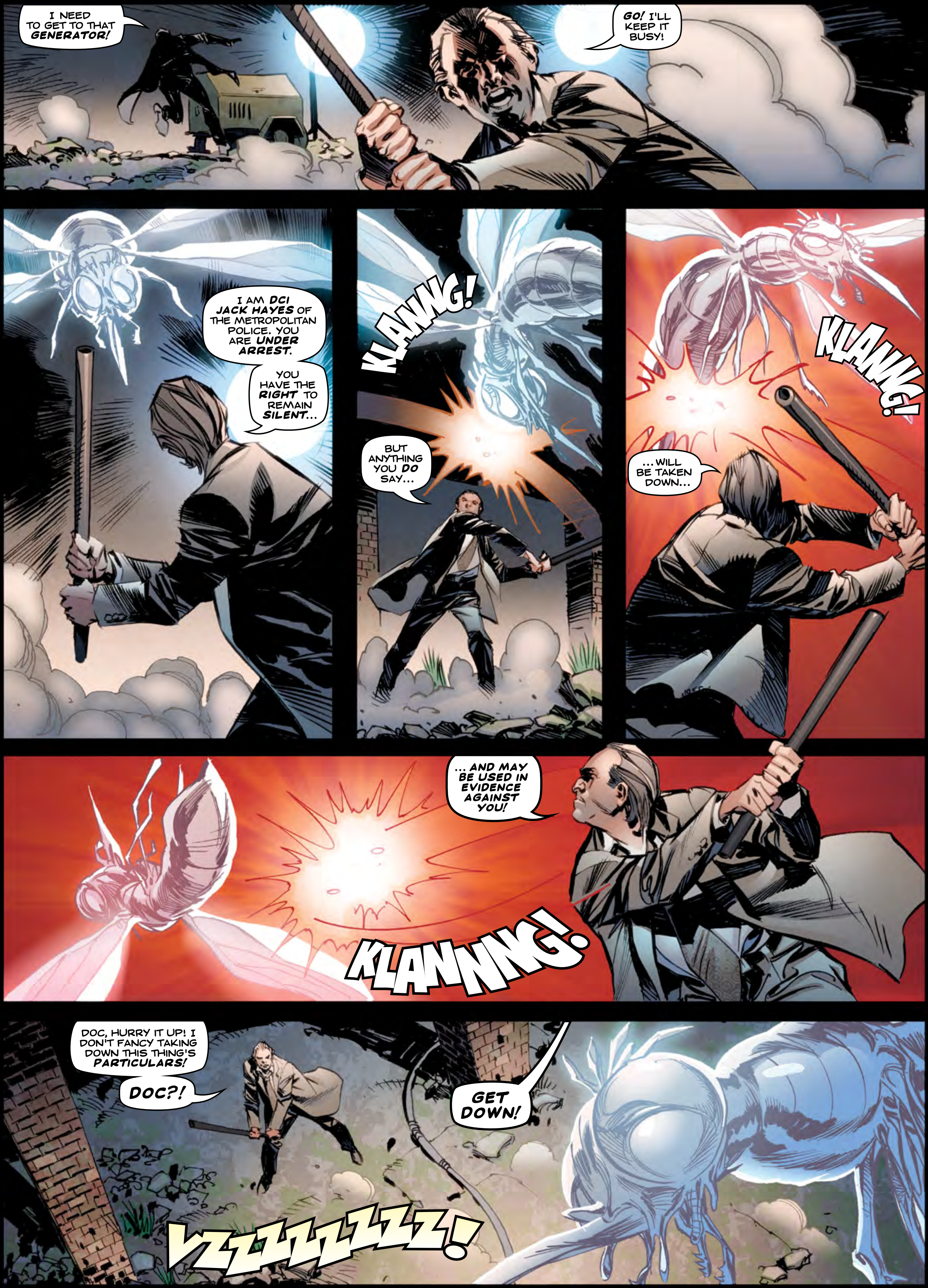

BRIXTON
GOOD NIGHT, DEVINA! TELL THE DOCTOR I'LL BE ROUND FOR MY GAME TOMORROW.
I WILL, GABRIEL, G'NIGHT!
THE OLD MAN'S LEAVING... WE GO IN TEN.
BEDTIME, MAX! NO ARGUMENTS.
AW! LET ME FINISH, MUM!
LISTEN TO YOUR MOTHER. AND NO READING UNDER THE COVERS!
COME ON, SQUIRT, I'M GOING UP TO READ ANYWAY.
E PUBLIC CALL BOX
RRROOW!
HEY, TIBBSY, GIVE IT A REST, HUH?
GLOB
IN POSITION. FRONT DOOR LOCK DISABLED.
ALL OPERATIVES, GO! GO!
SLAMM!
WHAT--?!
CHAMPIO
HEY!

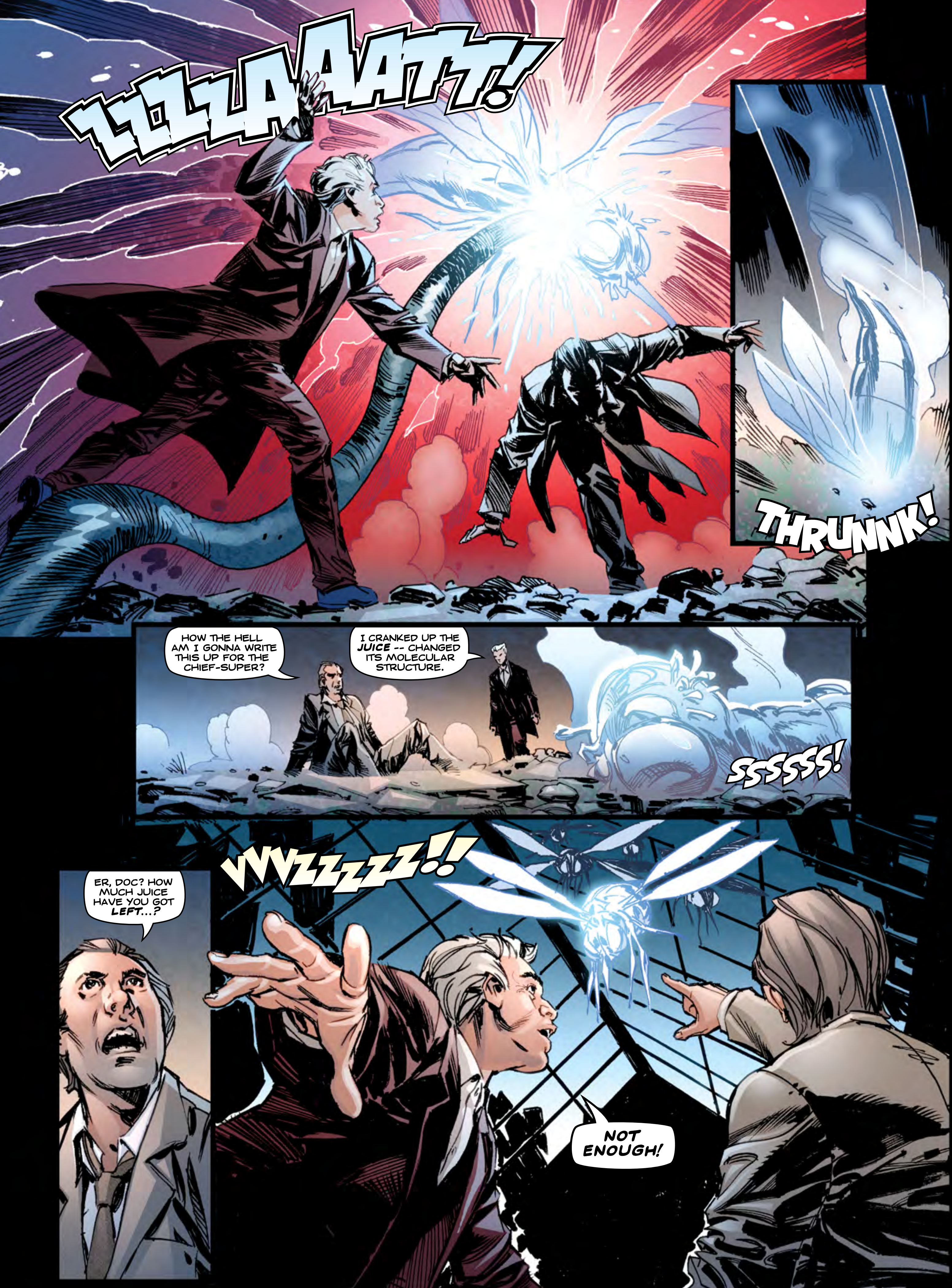

LLOYD!
WH--?!
GLOBE SPORT
AAKKK!
PSSSSSHHHHHTTTT!
HAGHHH!
UGGHH!
PSSSSHHHHTT!
ALL TARGETS **NEUTRALISED.**
PREPARE TO TRANSFER IMMEDIATELY.
HSSSSSS!

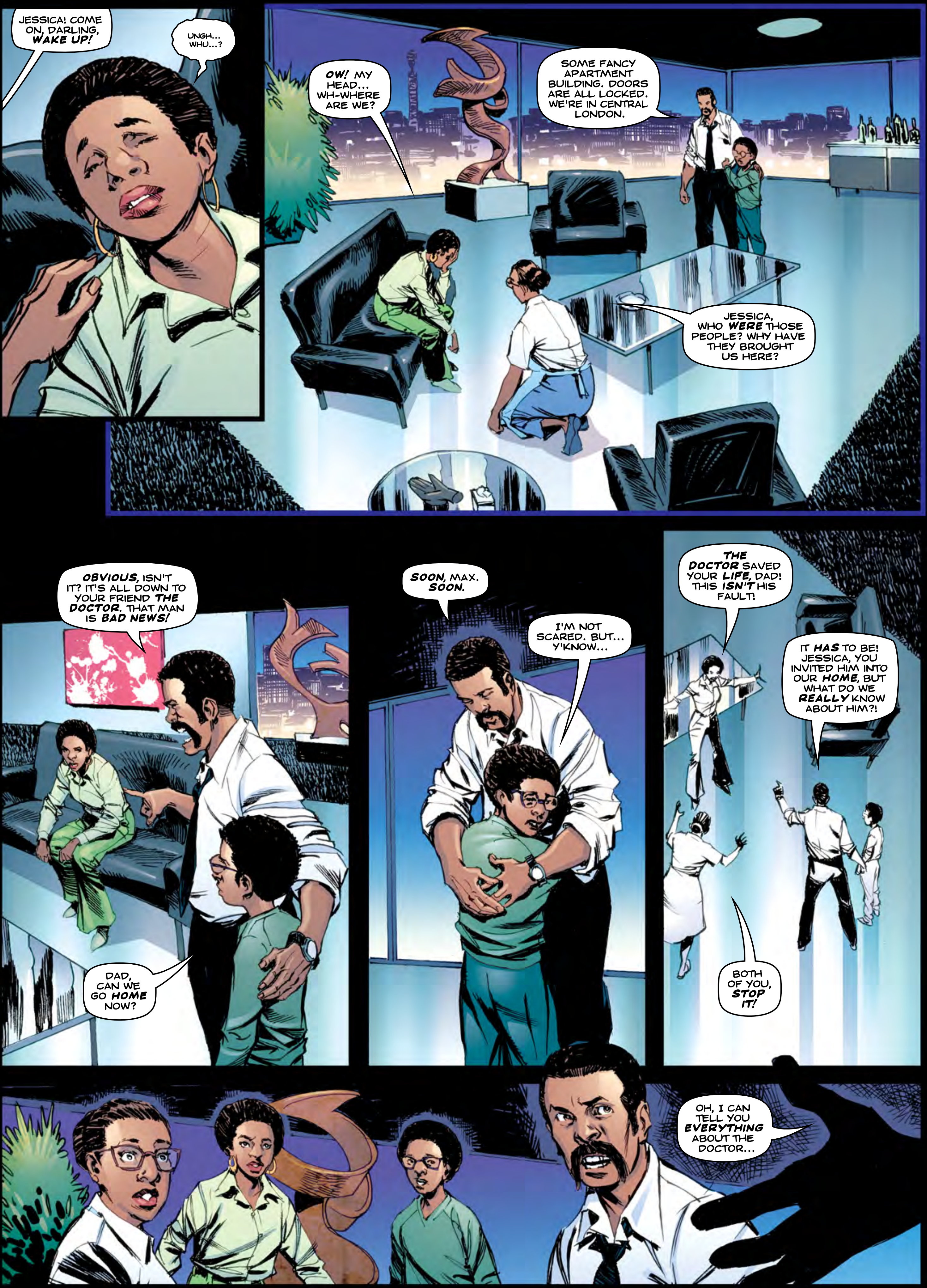

BARKING
FORENSICS HAS BEEN OVER THE SCENE WITH A FINE-TOOTH COMB...
IT'S CLEANER THAN **FANNY CRADOCK'S** KITCHEN.
I DOUBT YOUR FORENSICS TEAM HAS MY **FINELY HONED** SENSES...
SNIFF-SNIFF-SNIFF
PUTT-PUTT-PUTT
GUV... HE'S **SNIFFING** THE GROUND.
PERKINS, WITH THOSE KIND OF DEDUCTIVE POWERS, YOU'LL MAKE IT TO **CID** YET.
HMMMM...
THIS AREA HAS BEEN **DOUSED** IN A MASSIVE **PLASMIC DISCHARGE FIELD.** A MOLECULAR SHIFT TOOK PLACE HERE.
DOC, IT'S **BRASS MONKEYS** OUT HERE. FOR THOSE OF US THAT DON'T SPEAK **"HMMMM..."**
TELL ME SOMETHING I **DON'T** KNOW.
ALRIGHT.
THE KILLER IS **STILL HERE.**

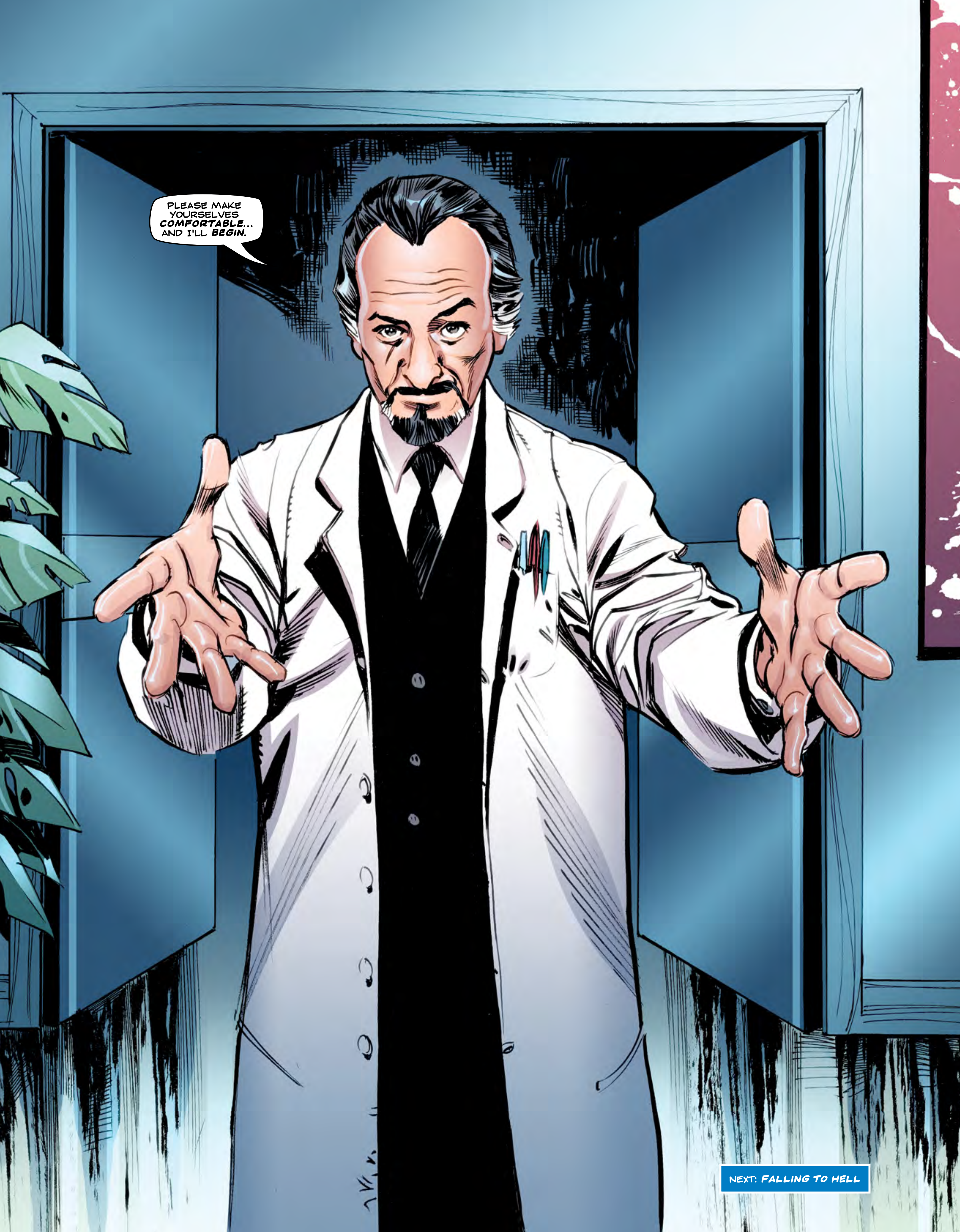

STONE THE CROWS!
THAT'S YOUR MURDERER!
VZZZZZZZ!
BACK AWAY... SLOWLY...
ARE YOU MAD?! LOOK AT THAT THING!
VZZZZZZ!
PERKINS!
SNKKT!
AAARGH!!!
VZZZZZZ!
RETREATING? WHY...?
G-GUV... I'M S-SO COLD... WH-WHAT'S HAPPENING TO ME...?
IT'S -- IT'S ALL RIGHT, LAD, WE'LL GET YOU TO A HOSPITAL...
KKRRK


KRRRNK!
H-HE WAS JUST A *KID!* I SHOULD NEVER HAVE BROUGHT HIM OUT HERE!
IT MUST NEED TIME TO *RECHARGE* AFTER *STRIKING* -- WE HAVE TO FIND COVER *NOW* OR WE'LL BE --
I'M SORRY, HAYES. THERE'S NOTHING WE CAN DO.
NO!
-- NEXT!
STREWTH!
VZZZZZZ!!
MOVE!
I AM *NOT* GONNA GET KILLED BY A BLEEDIN' *MOSQUITO!* I AIN'T EVEN HAD MY TEA YET!
AND IT'S *CHOP NIGHT...*
KRSSSH!
HENDON DIDN'T PREPARE ME FOR *THIS!*


I NEED TO GET TO THAT **GENERATOR!**
GO! I'LL KEEP IT BUSY!
I AM **DCI JACK HAYES** OF THE METROPOLITAN POLICE. YOU ARE **UNDER ARREST.**
YOU HAVE THE **RIGHT** TO REMAIN **SILENT...**
KLANNG!
BUT ANYTHING YOU **DO** SAY...
KLANNG!
...WILL BE TAKEN DOWN...
...AND MAY BE USED IN EVIDENCE AGAINST YOU!
KLANNNG!
DOC, HURRY IT UP! I DON'T FANCY TAKING DOWN THIS THING'S **PARTICULARS!**
DOC?!
GET DOWN!
VZZZZZZZZZ!


ZZZZAAATT!
THRUNNK!
HOW THE HELL AM I GONNA WRITE THIS UP FOR THE CHIEF-SUPER?
I CRANKED UP THE **JUICE** -- CHANGED ITS MOLECULAR STRUCTURE.
SSSSSS!
ER, DOC? HOW MUCH JUICE HAVE YOU GOT **LEFT**...?
VVZZZZZZ!!
NOT ENOUGH!


JESSICA! COME ON, DARLING, ***WAKE UP!***
UNGH... WHU...?
OW! MY HEAD... WH-WHERE ARE WE?
SOME FANCY APARTMENT BUILDING. DOORS ARE ALL LOCKED. WE'RE IN CENTRAL LONDON.
JESSICA, WHO ***WERE*** THOSE PEOPLE? WHY HAVE THEY BROUGHT US HERE?
OBVIOUS, ISN'T IT? IT'S ALL DOWN TO YOUR FRIEND ***THE DOCTOR.*** THAT MAN IS ***BAD NEWS!***
DAD, CAN WE GO ***HOME*** NOW?
SOON, MAX. ***SOON.***
I'M NOT SCARED. BUT... Y'KNOW...
THE DOCTOR SAVED YOUR ***LIFE,*** DAD! THIS ***ISN'T*** HIS FAULT!
IT ***HAS*** TO BE! JESSICA, YOU INVITED HIM INTO OUR ***HOME,*** BUT WHAT DO WE ***REALLY*** KNOW ABOUT HIM?!
BOTH OF YOU, ***STOP IT!***
OH, I CAN TELL YOU ***EVERYTHING*** ABOUT THE DOCTOR...


PLEASE MAKE YOURSELVES ***COMFORTABLE...*** AND I'LL ***BEGIN.***

NEXT: ***FALLING TO HELL***

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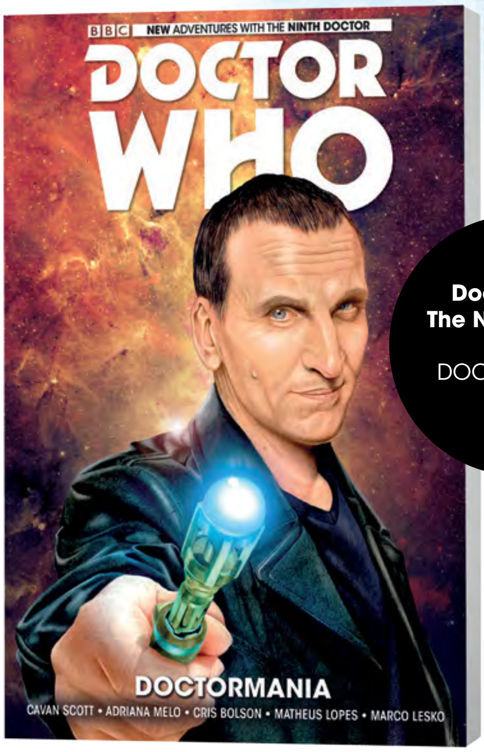
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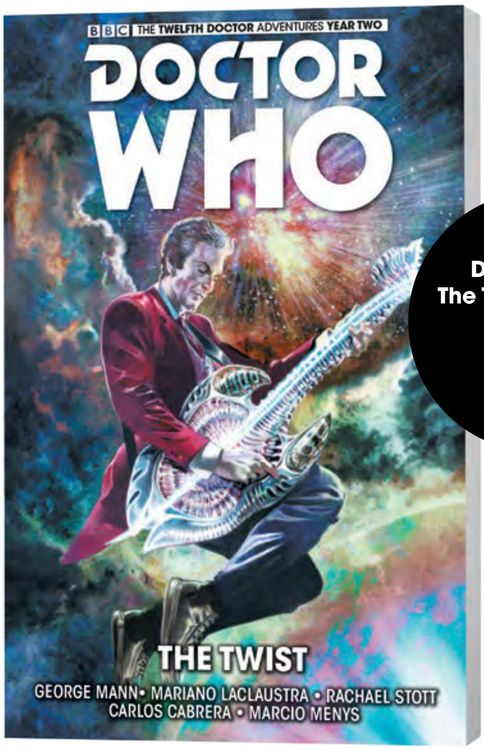
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The Fact of Fiction

Scratching beneath the surface of *Doctor Who*'s most fascinating tales…

The Brain of Morbius

Doctor Who meets Gothic horror, as the TARDIS lands on Karn… where an obsessed scientist plots to bring a Time Lord criminal back from the dead!

FEATURE BY **ALAN BARNES**

Little reeks more of the 1970s than a vintage Mary Whitehouse moan. Here she is, the crusading figurehead of the National Viewers' and Listeners' Association, writing to BBC Chairman Sir Michael Swann early in 1976, to 'recount the substance of a recent telephone call… from the mother of a little boy of six who had been terrified by the headless creature in *The Brain of Morbius* and he woke up screaming every night and she could not get him off to sleep again…'

Well, I was a little boy of six early in 1976, and my mother definitely *didn't* telephone Mrs Whitehouse to complain about the headless creature in *The Brain of Morbius*. Because *I'd* been losing sleep over the Mummies from *Pyramids of Mars*, bdm-tish! Besides: *we didn't have a phone*!

That wasn't the only complaint that Whitehouse made about *Morbius*, though; her comments about Part Three containing "some of the sickest and most horrific material ever seen on children's television" – the blood spurting from poor Condo's gut; the brain on the floor – were widely reported at the time; she accused its makers of 'a obsession with manic atrocities', too. But elsewhere, *The Brain of Morbius* lingers on the horror of sudden blindness; it dwells on scalpels, on surgery, on fire, and the terror of being burned alive…

Never mind the headless creatures. *Those* are the things that phobias are made on. The stuff of nightmares.

Part One

FIRST BROADCAST: 3 JANUARY 1976

An insect-like being (John Scott Martin) crawls across Rocks towards a bubble-shaped vessel – only to be attacked by a hunchback (Colin Fay) with a hook for a left hand.

■ Kriz, as the wounded creature is named in the closing credits, only became an 'insect-like Mutt' after director Christopher Barry chose to cannibalise two monster costumes made for his earlier production, *The Mutants* (1972), rather than go to the expense of creating something new.

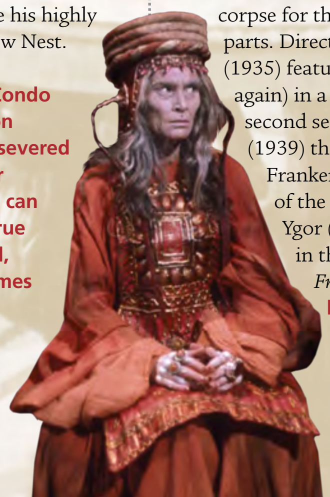
■ In Terrance Dicks' novelisation of the TV scripts by 'Robin Bland' (1977) – a pseudonym to disguise script editor Robert Holmes' rewrite of Dicks' original – Kriz is a six-legged insect with a 'huge head' and 'shining, multi-faceted eyes', on a mission to find a lifeless world where his highly moral Race [sic] might establish a new Nest.

Returning to the Hall of a Castle, Condo presents his master Mehendri Solon (Philip Madoc) with the creature's severed head. Solon berates his servant for bringing something unsuitable; he can only complete his work when "a true humanoid species – warm-blooded, with a central nervous system" comes to this planet, Karn.

'Kriz was dying.'

■ An idiot hunchback returns to his run-down castle of his scientist master, to present the fruits of a bodysnatching expedition…? *The Brain of Morbius* is, of course, indebted to *Frankenstein* – but not the novel written by Mary Shelley in 1818 so much as the sequence of horror movies produced by Universal Pictures in the 1930s and 1940s (often described, where credit was given, as simply 'Suggested by' Shelley). Universal's original *Frankenstein* (1931) opened in a graveyard, where dwarfish hunchback Fritz (Dwight Frye) – a character who appears nowhere in the Shelley's novel – helped crazed medical student Henry Frankenstein (Colin Clive) disinter a freshly buried corpse for the purpose of harvesting body parts. Direct sequel *Bride of Frankenstein* (1935) featured grave-robber Karl (Frye again) in a very minor role; but it was second sequel *Son of Frankenstein* (1939) that established the archetypal Frankenstein sidekick, in the form of the treacherous, broken-necked Ygor (Bela Lugosi) – who returned in third sequel *The Ghost of Frankenstein* (1942).

■ Fritz, Ygor and others all informed the character of boggle-eyed hunchback Igor



> “Even a sponge has more life than I. Can you understand a thousandth of my agony?”

(Marty Feldman) – assistant to Dr Frederick Frankenstein (Gene Wilder) in *Young Frankenstein* (1974), an elaborate black-and-white parody of the first three films in the Universal sequence co-written by Wilder with director Mel Brooks. *Young Frankenstein*, it must be noted, was released in the UK on Thursday 27 March 1975, barely a month before Terrance Dicks’ original *Brain of Morbius* storyline was commissioned; hugely successful, the Oscar-winning *Young Frankenstein* was still on release in August, when script editor Robert Holmes worked on his pseudonymous rewrite.

■ Beginning with *The Curse of Frankenstein* (1957), Britain’s Hammer Films company stitched together its own sequence of Frankenstein movies, this time in bloody colour. Hammer’s chosen Baron, who essayed the role no less than six times, was actor Peter Cushing (‘Dr Who’ in the two 1960s Dalek films). Perhaps unsurprisingly, Cushing figured high on director Christopher Barry’s wish list for Solon. Most likely, though, Cushing was unavailable. Between Tuesday 21 October and Saturday 1 November 1975 – *ie*, beginning on *Morbius*’ last scheduled day in studio – he was otherwise engaged at the Horseshoe Theatre, Basingstoke, making what turned out to be his last-ever stage appearance: as Dr Austin Soper in *The Heiress*, based on a Henry James novel.

■ By startling coincidence, Cushing would soon after feature as a brain surgeon in a Robert Holmes story produced for the BBC. *Aliens in the Mind*, ►

ESSENTIAL INFO

■ The turbulent tale of *The Brain of Morbius* (1975) started out as an ‘inverted *Frankenstein*’ story by former script editor Terrance Dicks, about ‘a galactic super-criminal’ – Morbius – ‘who has a super robot assistant – a sort of devoted robot Jeeves’. Fleeing his enemies, Dicks later told *In Vision* magazine, the villain’s spaceship crashes – and the robot can save only Morbius’ head. “Now for some reason, spaceships do crash on this planet. So the robot goes out, scoops up the remaining bits of alien lifeforms, and whacks them together into a roughly functioning body, onto which he puts Morbius’ head. But as Morbius has always been something of a handsome Greek god, he is far from pleased.”

■ Dicks’ successor Robert Holmes commissioned four full scripts, all received by Monday 4 August. But producer Philip Hinchcliffe “went off the idea of the robot,” as Holmes later reported to Dicks: “He didn’t think we could realise it convincingly.” (The all-studio Serial 4K was always intended to be a cheap, budget-saving production.)

■ With Dicks abroad, Holmes reworked the scripts, sharing the robot’s role between a mad scientist and his assistant – and upping the horror quotient, too. Dicks’ sinister Sisterhood were one of the few elements of his long-lost original to remain intact – but since the final scripts didn’t contain “a word of [Dicks’] dialogue,” he asked for the serial to be credited to “some bland pseudonym”. Hence ‘Robin Bland’ – ‘robbin’ [sic] being Holmes’ admission to having stolen from various old Frankenstein movies, perhaps…?

‘Robin Bland’.

One of the elaborate sets of this studio-only story.

■ Under director Christopher Barry, *The Brain of Morbius* entered the Television Centre studios in October, with the majority of Parts One and Two recorded on Monday 6 and Tuesday 7 respectively; then the most part of Three and Four following on Monday 20 and Tuesday 21. (Two Part Four Lab scenes were remounted on Friday 24, for reasons unknown.)

■ Despite the on- and off-screen butchery, *The Brain of Morbius* remains highly rated by fans – ranking 41st (of 241) in **DWM**’s *First 50 Years* poll of 2014.

◄ a sci-fi thriller in six parts written by Rene Basilico from a Holmes outline, aired on Radio 4 from Sunday 2 January 1977. Here, Cushing shared top billing with another horror movie legend, Vincent Price – who featured on Barry's list of possible Solons, too!

■ Also named in Barry's casting notebook: Tenniel Evans and Bernard Hepton (both marked 'not available', like Cushing); plus Alan Badel, John Bennett, Peter Copley, David Garfield, Philip Latham, John Franklyn-Robbins and, intriguingly, William Russell – formerly companion Ian Chesterton! Crossed through, for reasons unknown: Freddie Jones – who had Frankenstein form of his own, having featured as surgeon Professor Richter, himself the subject of a brain transplant performed by Cushing's Baron, in Hammer's *Frankenstein Must Be Destroyed* (1969).

■ Curiously, Barry's possibles for Condo included an actor who'd lost out to Christopher Lee in the race to play Hammer's first Frankenstein Creature – lumbering *Carry On* star Bernard Bresslaw, previously Varga in *The Ice Warriors* (1967). Bresslaw was, it seems, too expensive; as was Peter Woodthorpe – *aka* hypnotist Zoltan in Hammer's *The Evil of Frankenstein* (1964). Ceiling-botherers Michael Kilgarriff (whom Barry had cast as the eponymous *Robot*, in 1974) and Stephen Thorne (Azal in the Barry-directed *The Dæmons*, 1971) were considered for Condo, too.

Close by, the TARDIS materialises. Stepping out, Doctor Who (Tom Baker) rages at the stormy sky, insisting to his companion Sarah Jane Smith (Elisabeth Sladen) that the Time Lords have dragged his ship off-course so he might carry out their "dirty work".

■ It's not long since the Time Lords diverted the Doctor in order to intervene at the moment of the Daleks' creation in *Genesis of the Daleks* (1975): "You enjoy the freedom we allow you," he was told. "In return, occasionally... we ask you to do something for us."

Exploring, Sarah discovers the 'ejection bubble' – a "space parachute", says the Doctor. Climbing up, Sarah sees many crashed spaceships littering the landscape.

■ "It's like the Sargasso Sea," says Sarah, referring to a popular myth about said seaweed-infested region of the North Atlantic, in which shipping supposedly becomes entangled – as mentioned, for example, in Jules Verne's *Twenty Thousand Leagues Under the Sea* (1870). In fact, the possibility that shipping might become embedded in its *Sargassum* weed was disproved as long ago as 1910.

The sulky Doctor plays with his yo-yo, but comes running when Sarah stumbles across the insectoid's corpse... which he believes to have been decapitated post-mortem.

■ The Doctor recognises poor headless Kriz as a Mutt – "a mutant insect species, widely established in the Nebula of Cyclops". The Mutts in *The Mutants* were only an intermediate stage in the life-cycle of the inhabitants of the planet Solos, so it's unclear how or why they might have become space travellers. Perhaps Kriz started his journey as a humanoid Solonian, but mutated into insectoid form *en route*?

"Can you spare a glass of water?"

'Actresses considered for the role of Ohica included Kismet Delgado, the widow of original Master actor Roger, and Carole Ann Ford.'

A flash of lightning reveals the nearby Castle. Rain pours as the pair head off towards it... watched by a young woman in reddish robes.

■ Barry Newbery's designs for Solon's Castle were an attempt to invert traditional Gothic structures, with 'supporting columns on the inside instead of buttresses on the outside'. It wasn't primarily based on the work of the 'neo-Gothic' architect Antoni Gaudí, as has sometimes been reported – but some aspects, like the oval window in Solon's lab, the catenary arch-shaped Gallery and the bulb crowning the top of its wedding cake-shaped exterior might be said to owe something to (for example) parts of Gaudí's Casa Batlló, in Barcelona. In his novelisation, Dicks reconfigures the whole thing as a traditional Gothic horror locale, with broken towers, shattered turrets and a (busted) electronic drawbridge.

In his Lab, Solon uses an electrical charge to make the dead Mutt's mandibles move – but then the power fails. In a Shrine, red-robed Ohica (Gilly Brown) reports the Doctor and Sarah's arrival to Maren (Cynthia Grenville), senior member of a secretive Sisterhood.

■ Cynthia Grenville was heavily made-up to appear as the wizened Maren. Remarkably, the day after each of the first three episodes of *The Brain of Morbius* went out, BBC1 viewers could have seen Grenville playing her *actual* age – as Lady Constance Bodrugan in the first series of the original run of mining melodrama *Poldark*!

■ Christopher Barry had directed the first four episodes of *Poldark* – albeit none featuring Grenville, whom he'd also considered a possible Ohica. Elisabeth Sladen knew Grenville from her first professional job, at the Liverpool Playhouse; Sladen claimed to have suggested her for Maren.

■ The director had previously given due consideration to hiring actresses of earlier vintage. In ascending order of seniority: Sheila Burrell (1922-2011), who wasn't available; Una Brandon-Jones (1916-2010); Mary Morris (1915-88), who'd later play Panna in *Kinda* (1982); Eileen Way (1911-94), who'd already featured as Old Mother in *100,000 BC* (1963), then as a treacherous Old Woman in the movie *Daleks' Invasion Earth 2150 A.D.* (1966), and whom Barry would cast as wrinkly Karela in his final *Doctor Who* serial, *The Creature From the Pit* (1979); Daphne Heard (1904-83), soon to be Ma Tyler in *Image of the Fendahl* (1977); Nan Marriott-Watson (1899-1982); and lastly Dorothy Black (1899-1985).

■ Besides Grenville, other possible Ohicas noted by Barry included Judy Buxton, Elissa Derwent, Jan Francis, Candace Glendenning, Kim Hardy, and the rather more senior Mary Yeomans. Two *Doctor Who* names figured, also: Kismet Delgado, widow of original Master Roger; and Carole Ann Ford, *aka* the First Doctor's granddaughter Susan Foreman. (Just imagine the Sisterhood/Gallifrey-related fun we'd be having in this *Fact of Fiction*, if Ford had been cast...!)

No ship can approach Karn undetected by the Sisters, insists Maren – who has suffered a recurring dream that someone will come to take the last of the Elixir of Life.

■ A planet named Karn provided the backdrop for *Doctor Who and the Daleks in Seven Keys to Doomsday* (1974-75), a short-running stage play authored by Terrance Dicks – set (it would seem) in a parallel universe where the Third Doctor regenerated into a hitherto-unknown incarnation (played by Trevor Martin).

■ No ship can approach Karn undetected, claims Maren: "Even the silent gas dirigibles of the Hoothi are felt in our bones while still a million miles distant." This throwaway line (scripted as 'Moothi') was elaborated on by *New Adventures* author Paul Cornell for his novel *Love and War* (Virgin Publishing, 1992), in which the Seventh Doctor encountered the hideous fungoid Hoothi for himself.

Maren confesses that the so-called Flame of Life, which causes the Elixir to form, is dying; if the Flame dies, so will the Sisters. The High Council of the Time Lords know of the Elixir's

existence; now Maren fears that the strangers have been sent to steal its last drops. Returning to the Hall, Solon accuses Condo of having been searching for his arm – the limb that Solon himself removed, which he'll restore "when our task here is finished."

■ One particular severed arm figures prominently in *Son of Frankenstein* – the right arm of policeman Inspector Krogh (Lionel Atwill). When Krogh was a boy, we learn, his arm was "torn out by the roots" by the Monster, hence the prosthetic limb he's condemned to wear ever after. *Young Frankenstein*'s Inspector Kemp (Kenneth Mars) has an artificial appendage, too.

A bell clangs; Condo opens the door to the sodden Doctor and Sarah.

■ In Universal's original *Frankenstein*, the night of young Henry's initial Monster-vivification is disrupted when his fiancée, his best friend and his college mentor arrive unexpectedly at his mountain-top laboratory, amid a torrential downpour; assistant Fritz tries to turn them away, but Henry soon admits the sodden trio.

■ Tom Baker later recounted to **DWM** how the *Doctor Who* team "used to see lots of movies at that time and often, like actors and directors do, we adapted scenes from movies, recalling a scene from a film and doing our own version of it... in *The Brain of Morbius* there's the scene where we arrive at the door of the castle and it was pouring with rain. We'd seen a scene in a film and both Lis [Sladen] and I thought it would be terribly funny if, when they did the reverse shot and it was pouring with rain like it was in the end of the world, I said 'I'm so sorry but could you spare a cup of water?' or something ridiculous like that..."

■ So what was this film, which both Baker and Sladen had seen? Perhaps not that first Universal *Frankenstein*; and perhaps not *Young Frankenstein* either! On Thursday 14 August 1975, just six weeks or so before *The Brain of Morbius* entered studio, *The Rocky Horror Picture Show* – the movie adaptation of Richard O'Brien's sleazy stage musical – premiered at the Rialto cinema in London. Early on, there's a night-time scene in which Brad Majors (a hero) and Janet Weiss (a heroine) – whose vehicle, not unlike the TARDIS, has broken down on the road – catch sight of a light *Over at the Frankenstein Place*, and rush through a sudden downpour towards the old dark house. The doorbell is answered by a sinister hunchback named Riff Raff (a handyman), who looks the sodden pair up and down and observes, "You're wet..." At which point, a sudden flash of lightning reveals a line of parked motorbikes to Brad and Janet – rather like the sudden flash of lightning that revealed the Karn spaceship graveyard to the Doctor and Sarah...!

MORBIUS FALLS

DOCTOR WHO
WARMONGER
TERRANCE DICKS
BBC

Set long before the events of *The Brain of Morbius*, Terrance Dicks' novel *Warmonger* (BBC Books, 2002) fleshes out Morbius' rebellion – beginning on Gallifrey, where the belligerent President Morbius is deposed and sent into exile. Some time later: in order to save his companion Peri's arm, the Fifth Doctor arrives at the original Hospice of Karn, later to become Solon's ruined Castle, to beg the assistance of its Surgeon-General... Mehendri Solon. When that isn't enough, the Doctor begs the Elixir of Life from Maren and Ohica, of the Sisterhood. Solon, though, is secretly in league with a sinister General – actually Morbius. They plot to obtain the Elixir in order to raise an invincible army – "unkillable because they are already dead!"

In the guise of the Ambassador of Karn, the Doctor warns Gallifrey of Morbius' plans – but since Gallifrey has no army, he's obliged to assemble a coalition of galactic powers against Morbius, including Cybermen, Sontarans, Draconians (and others). The so-called 'Supremo' prevail – but, the night before Morbius' execution, the Doctor is forced to intervene to ensure that Solon succeeds in extracting Morbius' brain, for fear of changing his own past.

Other spin-off novels have elaborated on aspects of *Morbius*, including Marc Platt's *Cat's Cradle: Time's Crucible* (Virgin Publishing, 1992) – which builds on the historical links between the Time Lords and the Sisterhood.

Delighted to see two humans, Solon invites them in...

■ "Condo, take their clothes!" commands Solon, remarkably – and perhaps it's fortunate that unlike the servants of Dr Frank-N-Furter (a scientist) in *Rocky Horror*, who quickly strip Brad and Janet down to their underthings, Condo doesn't take this literally...

■ Rushing his lines, Philip Madoc then blurts out, in the plural: "Condo, stir yourselves!"

... and admires the Doctor's "magnificent head".

■ "I have had several. I used to have an old grey model before this," the Doctor tells Solon – neatly anticipating the reappearances of his various ex-heads at the story's climax, of course!

■ "Some people liked it," he adds. Sarah's response – "I did" – was Sladen's own insertion.

Learning that this planet is Karn, the Doctor says: "I should have known." The sight of a particular humanoid head sculpted in clay inspires recognition in the Doctor... but Solon quickly covers it up. According to Solon, a belt of magnetic radiation caused the wrecks seen by the Doctor and Sarah. Condo brings food and wine to the table, but Solon sends him back to open the wine... as instructed.

■ In the Target telling, Condo returns to a kitchen, where he tips 'a coloured liquid' into the wine. Dicks' text implies that the 'drug in the jug' is a well-established routine *chez* Solon: 'This was not the first time unexpected visitors had arrived at Solon's castle – and disappeared, never to be seen or heard of again.'

Solon claims that he'd dragged his servant from the wreck of a Dravidian starship... and that he'd been forced to amputate Condo's arm to save his life.

■ Dicks' novelisation has it that 'huge barbarian' Condo was the only survivor when a slave ship crashed on Karn: 'Even Condo realised that... he had simply exchanged one form of slavery for another.'

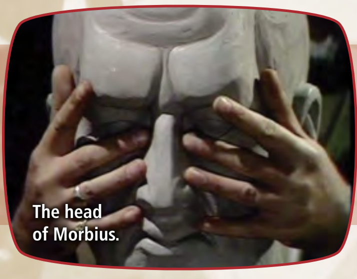
In the Shrine, the assembled Sisters (Sue Bishop, Janie Kells, Gabrielle Mowbray, Veronica Ridge and others) chant to their "Sacred flame, sacred fire..."

■ The Sisters' weird Movement was choreographed by Geraldine Stephenson, who had not long before provided the same services to Christopher Barry on the second episode of the first season of *Poldark* (broadcast 12 October 1975). Barry told **DWM**: "Dancers cost more to hire than walk-ons, so I only cast one proper dancer, and the rest copied her!" That dancer was Janie Kells, formerly of Dougie Squires' Young Generation troupe – a regular fixture on light entertainment programming from 1967.

The image of the TARDIS appears in a ring worn by Maren. She orders the Sisters to concentrate... and soon, the TARDIS materialises beside them. Maren recognises it as a Time Lord machine, confirming her suspicions. She orders the Sisters to reform their circle, and locate its owner...

When Condo returns with the opened wine, the Doctor recalls that Solon, author of *Microsurgical Techniques into Tissue Transplant*, was one of the foremost neurosurgeons of his time.

■ In Dicks' novelisation, the Doctor and Sarah are served 'blue lobsters' – not liquorice string, ►



The head of Morbius.

Keepers of the Sacred Flame.

Sarah has been blinded by the Sisterhood.

Sarah goes investigating...

◄ as it appears! The Doctor identifies the wine as a vintage from Dexos, which Solon states is "the greatest wine-planet in our galaxy" – whose six-legged vintners "have a natural advantage in treading the grapes".

■ Wine planet, though. *Wine planet!!!*

Solon was said to have disappeared after joining the Cult of Morbius – something Solon denies. As the Doctor's image appears in Maren's ring, Sarah tips away her wine, surreptitiously.

■ Why does Sarah tip her wine away, when the Doctor is content to knock it back? According to Dicks' novelisation, she simply 'didn't really care' for it: 'It was heady, and tasted highly spiced...'

The Castle door blows open, uncovering the clay head. The Doctor suspects a "telekinetic visit" from the Sisterhood of Karn. Groggily, the Doctor remembers who the head reminds him of: Morbius, a criminal Time Lord.

■ Morbius shares his name with that of scientist Dr Edward Morbius (Walter Pidgeon) from Hollywood sci-fi movie *Forbidden Planet* (1956), a science-fiction reworking of Shakespeare's *The Tempest* part-cannibalised for *Planet of Evil* (1975) earlier in the same season. There, Dr Morbius, sole survivor of a party of prospectors missing for 20 years, was recast as Professor Sorenson (Frederick Jaeger), sole survivor of a mining expedition missing for several months. In *Forbidden Planet*, the Prospero-like Dr Morbius had Robby the Robot, a science-fiction icon in his own right, for his Ariel-like servant; noticeably, however, *Planet of Evil*'s Sorenson had no such assistant, mechanical or otherwise. Can it be that Morbius' name was chosen to reflect the fact that in Terrance Dicks' original conception, Morbius had a "faithful robot servant", not unlike Dr Morbius' Robby?

His wine drugged, the Doctor collapses; Sarah copies him. Solon is exultant, anticipating the transplantation of the Doctor's head. He orders Condo to bring the Doctor; soon, Sarah sneaks out after them. In the Lab, an examination confirms Solon's belief that the Doctor is a Time Lord. Before the operation, Solon and Condo go to repair the generators... whereupon a mist surrounds the Doctor, who disappears.

Sarah hides as Solon and Condo pass by – then ventures into the Lab. She sees something move behind a veiled partition, and pulls aside the curtain. The lights come back on; and a headless patchwork Monster sits up.

Part Two

FIRST BROADCAST: 10 JANUARY 1976

Solon's voice in the Gallery outside alerts Sarah to the surgeon's return; she hides. Finding the Doctor gone, Solon deduces that the Sisterhood must have 'rescued' him.

■ In his camera script, Christopher Barry marked Solon's line "I'll see that palsied harridan scream for death before Morbius and I are finished with her!" as a 'Possible Ending' for Part One. Was this because he feared the first episode to be in danger of under-running? (As it turned out, however, Part One proved the longest of the four.)

Solon and Condo set off to recover the Doctor; moments later, Sarah follows. Meanwhile: the Doctor comes to in the Shrine, surrounded by the Sisters.

■ Here, the Doctor spurns liquid refreshment on the grounds that "I had a little drink about an hour ago." He fails, however, to continue with the next line of *Show Me the Way to Go Home* (1925), a sot's lament composed by songwriters James 'Jimmy' Campbell and Reg Connelly under the pseudonym Irving King: "... and it's gone right to my head."

Maren orders the Doctor to confess that the High Council sent him to Karn to steal the Elixir – before he dies. The Doctor asserts that before he collapsed, he came into "mental contact" with the living mind of Morbius... despite the fact that the Time Lords atomised Morbius here on Karn, for leading a rebellion.

■ "Just for a second, before I passed out, his mind touched mine," insists the Doctor. Looking back at Part One: did this occur moments before he first uttered Morbius' name; when he first *thought* Morbius' name, perhaps? Morbius must have been oblivious to this 'contact', though – since the fact that the Doctor is a Time Lord comes as news to him in Part Three!

Headhunter Solon entertains his unexpected guests.

Outside, Solon and Condo hide as the Sisters return to their Shrine, carrying brushwood... to build a pyre to immolate the Doctor. The Doctor is surprised to learn that the Sacred Flame that provides the Elixir is dying, since it's a natural phenomenon. The sun rises; Maren orders the Sisters to tie the Doctor to the stake around which they've built their pyre.

■ A case of *déjà vu* for the Doctor: in Part Three of the preceding adventure *The Android Invasion* (1975), the Kraal Styggron had the Doctor tied to a post (well, a war memorial, same difference) and left him to be incinerated (well, evaporated, same difference) by the MD Bomb at his feet...

■ In his novelisation, Dicks choreographs events so that as the sun rises higher, a shaft of light moves across the sanctum floor; when it strikes the stake, the Sisters will 'thrust their flaming brands into the pyre'.

As the Sisters whirl around the stake, the Doctor speculates that the Time Lords sent him to advise them on the Sacred Flame situation.

■ Surely the Doctor's right, and this *is* the reason why the Time Lords dragged the TARDIS off-course? There's no reason for the High Council to think that Morbius might have survived; but there's every reason to think that they know the Elixir is running out. If they had any inkling of what was going on in Solon's castle – why would they send another Time Lord to investigate, since that's exactly what Solon (and Morbius) want? (Come to think of it: if Solon and/or Morbius were half as clever as they seem to think they are – shouldn't they have tried to block the Flame themselves, in the hope that it would bring a Time Lord agent to Karn?)

■ "If those gases are sealed in," the Doctor warns Maren, "this entire mountain could explode" – and asks her if she remembers the Earthly eruptions of Cotopaxi, Vesuvius and Popocatépetl. Almost certainly, she doesn't – so for the old crone's benefit: Cotopaxi, in Ecaudor, is noted for violent eruptions in the eighteenth and nineteenth centuries that devastated the city of Latacunga; Vesuvius, in southern Italy, is most notorious for its eruption of AD 79, as documented in *The Fires of Pompeii* (2008); and Popocatépetl, in central Mexico, has blown its top at least 15 times since

MORBIUS RISES

Morbius lives again in Nicholas Briggs' *Sisters of the Flame*/*The Vengeance of Morbius*, an audio sequel to *The Brain of Morbius* (Big Finish Productions, 2008). Here, the Eighth Doctor (Paul McGann) and his companion Lucie Miller (Sheridan Smith) become ensnared in the machinations of planet-purchasing galactic businessman Zarodnix (Kenneth Colley), secretly leader of the Cult of Morbius (as mentioned by the Doctor in Part One of *Brain*). With the Sisterhood having being driven off Karn by its new owner Zarodnix, their leader Orthena (Katarina Olsson) warns the Time Lords to withdraw to Gallifrey – since, it transpires, Zarodnix is desperate to acquire a single living Time Lord to execute his ultimate scheme. He digs up Karn to recover a fragment of Morbius' brain from the canyon into which the Sisters once forced the Morbius Monster... and eventually, fuses that brain fragment with DNA taken from a Time Lord agent in order to regenerate Morbius in a vital young form (Samuel West).

Duly resurrected, Morbius reclaims Gallifrey – suppressing the power of its Eye of Harmony in order to establish the all-encompassing empire he'd always dreamed of...

DOCTOR WHO
CLASSIC DOCTORS · BRAND NEW ADVENTURES
THE VENGEANCE OF MORBIUS
FULL CAST AUDIO DRAMA
THE AUDIO ADVENTURES OF DOCTOR WHO

> **'Morbius shares his name with that of scientist Dr Edward Morbius from 1956 sci-fi movie *Forbidden Planet*.'**

the arrival of the Spanish in the sixteenth century… and rumbles ominously to this day.

Outside, Solon hears the Sisters' Song of Death – indicating a sacrifice. He and Condo burst into the Shrine. Solon begs Maren to sacrifice Condo in the Doctor's stead; then simply not to burn the Doctor's head. But while Maren insists that she has no interest in Solon's experiments, the Doctor's ties are cut… by Sarah, who's sneaked into the Shrine, her features hidden by a cowl.

■ Solon is standing in front of the only visible entrance into the Shrine throughout – so how does Sarah get in, and when? (She and the Doctor will soon exit via that only visible entrance, note!)

■ In Dicks' novelisation, Sarah looks in through the doorway, watches Maren zap Condo, runs back into an antechamber, spots a curtained alcove, sees it contains 'black ceremonial robes' – and struggles into the latter 'at desperate speed'.

■ But once Sarah's reached the Doctor: how does she know that she'll find a pair of secateurs in his left coat pocket? Actually, that one's easy: in *The Android Invasion*, when Sarah had tried to free the Doctor of the artificial ivy binding him to that war memorial, the knife in his right pocket proved unfit for the purpose – so perhaps they later agreed that he'll carry something heavier-duty around with him, for just such an eventuality?

Solon and Condo depart, whereupon the Sisters continue with the ritual. The Doctor escapes his ties. Maren spots the Doctor and Sarah as they rush out… and raises her ring, which blazes with blue light.

At the Castle, Condo threatens to kill Solon for offering him as a sacrifice. Solon appeases Condo by promising to restore his arm – and sends him to ready the Lab, while he goes to fetch the limb.

Amid the Rocks, Sarah reveals that she was blinded by Maren's ray. Speculating that Sarah's optic nerve has been temporarily numbed, the Doctor proposes returning to the Castle…

■ "I could always sell flowers, couldn't I?" despairs Sarah. "You know – 'Lovely fresh violets, guv…' If I ever get back to Piccadilly." The so-called 'flower girls' who congregated around the statue of Eros in London's Piccadilly Circus in the late nineteenth and early twentieth centuries are largely forgotten now. In *London: The Biography* (2000), historian Peter Ackroyd wrote: 'These female emblems of London, as they soon became, were grouped around the statue of desire; yet they themselves were old and withered.' The last of them, Agnes Pegg, died in 1973. Interviewed for BBC Radio in the 1950s, she said: "If a person is passin' and they look at the flowers, we just say 'Violets, lovely violets,' to them… I've got so used to sayin' it that I say it in summer, when there's no violets in season!" Hear Agnes at: *tinyurl.com/AgnesPegg*

In a room in the Castle's basement Crypt, the unseen owner of a sinister Voice (Michael Spice) says he tires of Solon's promises.

■ Michael Spice, best known as a radio actor, was one of several possible Morbiuses (Morbii?) listed in Barry's casting book. Martin Friend – who'd played the evil Styggron in *The Android Invasion* immediately before – wasn't free to make a quick return to *Doctor Who* villainy; neither was Anthony Jackson, about to become famous to a generation of children's TV viewers when he first appeared as Fred Mumford, founder of the *Rentaghost* agency, in the week following the broadcast of *Morbius* Part One. Daleks and Cybermen voice artiste Peter Hawkins was listed too, alongside Henry Woolf – later ghastly usurer the Collector in *The Sun Makers* (1977).

Condo calls down, summoning Solon – who is surprised to find the Doctor and Sarah sitting at the table.

■ Note that Condo shuts the door leading to the Crypt behind Solon… very firmly.

The Doctor wants Solon's professional opinion regarding Sarah's sight… and so Solon examines Sarah's eyes in his Lab. For Sarah's benefit, Solon says she will recover, and asks Condo to escort her back downstairs; alone with the Doctor, Solon says that only the Elixir of Life can restore Sarah's sight. The Doctor sets off for the Shrine; Solon begins to write a letter. Condo goes to answer Solon's call, leaving Sarah in the Hall. There, she breaks a goblet – and hears the Voice calling up from the Crypt: "Solon, is that you?"

Maren can sense another 'gas dirigible' on its way.

■ How does the Doctor contrive to exit the Castle door (as he must) without passing Sarah in the Hall? It's possible that he passes Condo as the latter rushes back to Solon's summons – but in that case, wouldn't he wonder where Sarah had gone, when he arrived in the Hall? Dicks tidies up Robin Bland's shonky choreography in his Target novelisation (which might have been mildly satisfying, cough). Returning to the Hall, the Doctor tells Sarah that "Solon's pretty confident of a complete cure but there's a missing ingredient I've got to get for him. I've put the fear of the Time Lords into him, so don't worry." And he's gone before Sarah can protest…

■ Remember how Condo shut the door leading to the Crypt, very firmly? Well now, it's open again – which is why Sarah can hear the Voice calling up! So who, er, reopened it…?

Solon gives Condo the letter to take to the Sisters, insisting he must arrive before the Doctor. Meanwhile, the sightless Sarah has felt her way to the Crypt, where Morbius asks if she's one of the Sisters. His Voice emanates from a living brain in a bubbling tank: "You she-devils want to destroy me!" he rants. "Now, before I've had my revenge!"

Part Three

FIRST BROADCAST: 17 JANUARY 1976

Solon arrives, bundling Sarah out of the Crypt; from outside, however, she hears Solon address the brain as 'Morbius'. Solon informs Morbius that the Doctor's head is perfect; and that he's sent the Doctor into a trap…

■ When Morbius demands to know why Solon and Condo haven't taken the Doctor's head by force, Solon voices his fear that in a struggle, "the brain could suffer irreparable damage." So what? It's the Doctor's *head* he cares about! (Morbius reacts as if he's heard Solon say 'head': "Do you think I care about my ultimate appearance?!")

Hearing this, Sarah locks Solon inside the Crypt room, feels her way back upstairs… and exits the Castle. At the Shrine, Maren shares the last of the Elixir among four Sisters, and Ohica; there is none left for Maren herself.

■ A 'sacred flame' granting life eternal features in H [Henry] Rider Haggard's adventure novel *She* (1887) – doubtless Dicks' inspiration for the Sisterhood's set-up. Whereas all of the Sisters enjoy the life-extending benefits of the flame – at least, they have until now – in *She*, only the beautiful, two centuries-old queen Ayesha has bathed in the life-giving 'pillar of fire' located in the caverns of a dormant volcano beneath the lost city of Kôr, and whose existence is a closely guarded secret.

Solon's message is delivered, alerting Maren to the Doctor's return. As Sarah stumbles through ►

Sarah is delighted to see the Doctor.

◄ the Rocks, the Doctor arrives outside the Shrine – where the Sisters net him. Meanwhile, Condo returns to the Hall, and hears Solon's cry for help. At the Shrine, the Doctor tells Maren that he needs the Elixir to restore Sarah's sight – but Maren informs him that the ray's effect isn't permanent; Solon lied. The Doctor suggests that Morbius might have been able to place a barrier around his mind, so that the Sisters wouldn't be aware of his presence on Karn. Maren says that she witnessed Morbius' execution in a dispersal chamber, after his trial on Karn.

■ It transpires that Morbius had promised immortality, via the Elixir, to his army of followers; which is why the Sisters remain on guard, using their powers to bring down any spaceship that approaches Karn. Uncanny mental powers are something else the Sisterhood share with *She*'s Ayesha, *aka* 'She-who-must-be-obeyed'. In Part One, Maren claims that they can use their 'mind power' to strike down their enemies – all except Time Lords, that is: "We can place death in the centre of their beings..." Similarly, Ayesha is able to call upon supernatural powers to strike down her enemies – such as her (mortal) love rival Ustane, who ends up 'blasted into death by some mysterious electric agency or overwhelming will-force whereof the dread *She* had command...'

Sarah is captured by Condo – sent by Solon to "find girl". He carries Sarah away.

■ As Condo grabs hold of Sarah, vertical creases can be glimpsed in the 'sky' at frame right – an unintentional repetition of a noticeable flaw in the 'mountain pass' scenes towards the end of Universal's first *Frankenstein*, amusingly!

The Doctor tells Maren that the Flame of Life must be dying for a reason. Examining the Flame, the Doctor observes that its heat causes oxidation of chemicals in the rocks, leading to a reaction that creates the Elixir.

■ Here, the Doctor describes how the Time Lords only resort to using the Elixir occasionally, in cases of problematic regeneration; for them, immortality is a (quote) 'trap'. Dicks expands on this idea in *The Five Doctors* (1983), where we learn how the Time Lords' founding father Rassilon left a literal trap for unsuitable successors, luring them to his Dark Tower with the promise of eternal life. As the First Doctor (Richard Hurndall) puts it: Rassilon "knew very well that immortality was a curse, not a blessing".

The Doctor produces a banger from behind his ear, lights it, and drops it into the Flame. A flash; the Flame is seemingly extinguished... but then it roars into new life, having been blocked by soot. Meanwhile, Sarah is tied to a trolley in Solon's Lab. When Condo demands Solon "not hurt girl", Solon mocks his affection for Sarah, then dismisses him.

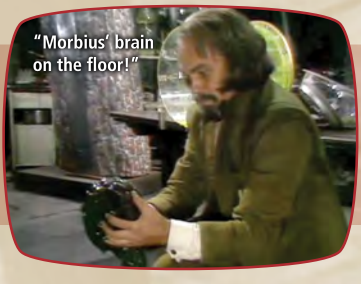
■ It's often been said in removing the robot that lacks the aesthetic sense to put a properly human body together, Robert Holmes' reworking threw out the logic of Terrance Dicks' original – as Dicks himself has often complained! There's a nonsense at the heart of it, he told *In Vision* in 1989: "... if Solon is the greatest surgeon in the galaxy, he would surely have more sense than to put together this hotch-potch of a body. The central concept doesn't work any more; it only works with a robot, to whom one organic being is much like another." In fairness, however, Holmes addresses this issue repeatedly – here, for example, after Sarah tells Solon he's mad. "That's what they said," insists Solon, "but they were jealous. They envied my achievements. When I said I could create life, they laughed at me, they mocked me..." Whereas Morbius is motivated to revenge himself on the Time Lords, Solon is motivated to revenge himself on his peers: "They will laugh [on] the other side of their faces..."

■ Still: why not simply plant Morbius' brain in the Doctor's body? Because Solon's come too far to stop now! "Every part of this," he says, indicating the Monster, "every organ is mine, with my own hands. *They'll see* [my italics]. And it's functioning perfectly, *exactly to the required standard* [my italics, again]." 'Required standard'?! Morbius isn't Solon's master, not really; Morbius is his experimental subject, his pet project. In Part Two, Morbius complains that, "When we formed this plan to outwit the Time Lords, nothing was said of experiments!" To which Solon replies: "I've made so many discoveries. I have mastered new techniques no other man has even conceived. I can transplant limbs, organs. I can create life..." What would he have to show for all those lonely years on Karn, if he *didn't* produce a patchwork monster at the end of it, to prove the doubters wrong?

It's getting dark; Solon wonders why Maren hasn't yet delivered the Doctor's head. In the Crypt, Solon reveals to Morbius that the Doctor is a Time Lord; Morbius infers that they have tracked him down, and insists he must get away.

■ While Condo eavesdrops, Morbius proposes using Sarah's head – but the female brain case is too small (!), insists Solon. Even if that is the case: Condo's brain pan would be big enough to accommodate Morbius, plainly. Soon, though, we'll see why Solon has never considered decapitating his servant: because he needs an extra pair of h... – actually, just a single helping hand – in the Lab, to carry out the operation. Now that Sarah is Solon's prisoner: surely *she* could be forced to help Solon cut off Condo's head, remove Condo's brain (not a big job, probably), transplant Condo's hollowed-out head onto the Monster's body, then place Morbius' brain inside it? Because (as we'll see) Solon *will* get Sarah to assist him, shortly; her blindness isn't a problem, all he needs is that one hand. But perhaps it's just as well that Solon doesn't have the wit to propose such an obvious scheme at this point, because he *doesn't* know that Condo is listening in – and the chances are that Condo would have turned on his master and Morbius now, and killed the pair of them... making the story an episode shorter!

Morbius recalls that Solon once tried to construct an artificial brain case – a project abandoned after Solon couldn't prevent static building up inside it. Solon retrieves the transparent case, warning that it may cause madness – but Morbius says he has no choice.


"Morbius' brain on the floor!"

Watch out, Sarah!

"How far, Doctor? How long have you lived?"

The end of Morbius?

WHERE ELSE HAVE I SEEN...?

GILLY BROWN [AKA GILLIAN BROWN]

Ohica

Other TV appearances include: *Casanova* (1971) as Nun; *Colditz: Lord, Didn't It Rain* (1972) as Sophie; *The Mayor of Casterbridge* (1978) as Lucetta's Maid; *Grange Hill* (two eps, 1979) as Librarian; *Jackanory Playhouse: The Cave of Solomon* (1979) as Queen of the Serpents.

CYNTHIA GRENVILLE

Maren

Other TV appearances include: *Poldark* (various episodes, 1975-76)

as Lady Constance Bodrugan; *Kessler* (1981) as Frau Neumann; *The Gift* (1990) as Nain; *Jeeves and Wooster: Kidnapped!* (1991) as Aunt Hilda; *Ivanhoe* (1997) as Elgitha.

PHILIP MADOC (1934-2012)

Solon

Other *Doctor Who* appearances: *Daleks' Invasion Earth 2150 A.D.* [Aaru movie] (1966) as Brockley; *The Krotons* (1968-69) as Eelek; *The War Games* (1969) as War Lord; *The Power of Kroll* (1978-79) as Fenner.

***Doctor Who* audio dramas:** *Master* (Big Finish Productions, 2003) as Victor Schaeffer; *Return of the Krotons* (Big Finish, 2008) as Rag Cobden.

Other audio dramas include: *Kaldor City: Storm Mine* (Magic Bullet Productions, 2004) as Commander; *Faction Paradox: Body Politic/Words from Nine Divinities* (Magic Bullet, 2008) as the War King.

Other TV/film appearances: See *The Fact of Fiction: The War Games* [**DWM** 492].

■ And so, Solon drains Morbius' jar of liquid nutrient. Why? Wouldn't it be safer to drain the jar *after* transporting it to his Lab – to avoid the brain drying out, perhaps, or getting knocked about in the process? What's more: next episode, we'll learn this liquid nutrient is prussic acid – and it can't be a good idea to spill *acid* all over the floor, can it?!

Maren commands the Sisters to carry the Doctor's prostrate body to Solon. Meanwhile, Solon and Condo carry Morbius' tank out of the Crypt, and into the Lab. There, Condo sees the headless body that so frightened Sarah laid out for the operation – and observes that Solon has stitched Condo's own left arm onto it. Enraged, Condo attacks Solon – who uses a pistol to shoot Condo down.

■ Towards the end of *Son of Frankenstein*, the crazed Ygor attacks the eponymous Baron Wolf von (Basil Rathbone) in his laboratory, and so the latter shoots his associate in the chest... repeatedly.

■ Condo's shooting is remarkably bloody. Director Barry later confessed to fanzine *In Vision* that, "looking at Condo being shot recently, I was shocked by that. At the time I was not. It is rather nasty, almost like Peckinpah" – a reference to the graphic gunshot injuries in director Sam Peckinpah's gory Western *The Wild Bunch* (1969).

As they struggle, Morbius' tank is upset; his brain tips out onto the floor. While the wounded Condo staggers away, Solon scoops up the brain.

■ Early on in Universal's first *Frankenstein*, Henry F sends hunchback Fritz to Goldstadt Medical College, to steal a brain for his Monster. Breaking in after a lecture, Fritz scoops up a jar containing a 'Normal Brain' – but, spooked by a noise from off, he drops the jar by accident, smashing it. So he collects the other jar on the lecturer's table instead – which contains an 'Abnormal Brain', hence the Monster's eventual imbecility. The scene is parodied in *Young Frankenstein*, in which Igor breaks into the local Brain Depositary [sic], drops the jar containing his chosen brain, and is eventually forced to confess that he took an alternative, from "Abby someone... Abby Normal."

Solon demands, on pain of death, that Sarah must act as his assistant, operating a pump throughout the operation. The Sisters bear the Doctor's body through the Rocks. In the Lab, Solon has finally attached the brain case to the body. He tests the brain for 'neural feedback'; the Monster's claw arm jerks in response. Soon, Morbius will live again...

■ The Morbius Monster's jerking 'lobster claw' is the equivalent, surely, of the shot of the electrically newborn Frankenstein Monster's twitching hand in the original Universal *Frankenstein* – which prompts Colin Clive's scientist to exclaim, famously: "It's alive...!" That exact sequence would later be intercut with the Seventh Doctor's regeneration in the TV Movie (1996) – itself a co-production with Universal, of course.

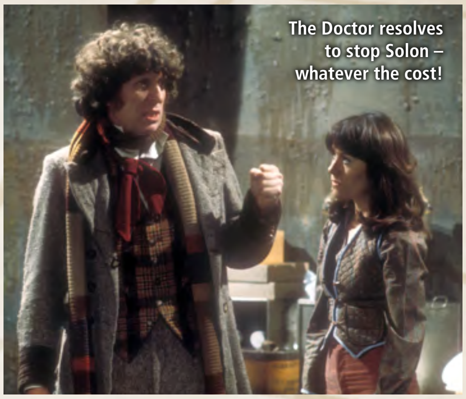
■ In Dicks' novelisation, the claw is said to have come from a 'Crustacoid'. Although not actually conceived by Dicks, the 'Clawrantular' monsters in *Seven Keys to Doomsday* had a strikingly similar right-hand appendage – as the author would no doubt have noticed!

> **'The Morbius Monster's jerking "lobster claw" is the equivalent of the shot of the electrically newborn Frankenstein Monster's twitching hand in the 1931 movie *Frankenstein*.'**

The Castle bell sounds; entering the Hall, Solon sees the Sisters exit... leaving the Doctor's inert body behind.

■ In Dicks' novelisation, the Doctor is delivered in a 'long, coffin-shaped casket' with a 'transparent panel in the lid'.

In the Lab, Sarah fails to notice the fully assembled Morbius Monster (Stuart Fell) climb down from the trolley, and lumber towards her...



The Doctor resolves to stop Solon – whatever the cost!

Part Four

FIRST BROADCAST: 24 JANUARY 1976

Realising she can see again, Sarah turns... and sees the Monster. As it tries to attack her, it knocks over a lit Bunsen burner – and sets fire to its claw!

■ A distant echo of the *Young Frankenstein* scene in which, trying to light the Monster's cigar, the Blind Man (Gene Hackman) accidentally sets fire to the Monster's thumb, perhaps? But the Universal Monster's pyrophobia is established in the original *Frankenstein* movie, in which hunchbacked Fritz torments it with a burning torch; and after escaping a burning windmill in *Bride of Frankenstein*, the Monster (Boris Karloff) is able to tell the Hermit (OP Heggie) he meets in the woods: "Fire... no good!"

■ That blind Hermit, the Monster's only friend, inspired *Young Frankenstein*'s Blind Man; perhaps he inspired Sarah's temporary sightlessness, too...?

Sarah escapes to the Hall, where she tells Solon that his Monster is on the loose. Solon exits to stop him... whereupon the Doctor comes round.

■ "You thought I was dead, didn't you?" the Doctor asks Sarah. "You're always making that mistake." Indeed – Sarah's believed the Doctor to have bought it in the final episode of each of their last three adventures together: in *Planet of Evil* (1975), when he'd failed to immediately return to the Morestran Probe Ship after transporting Professor Sorenson to Zeta Minor; in *Pyramids of Mars* (1975), when she'd seen him strangled by an Osiran Service Robot; and again in *The Android Invasion* (1975), when she'd seen his android double shot by Styggron. Of course, making the point here is a rather neat double-bluff on Robert Holmes' part – since Sarah really *will* see the Doctor mortally wounded before this episode's done...!

■ Oddly, the presumed-dead Doctor's reawakening is never properly exposited. In his Target retelling, Dicks has Sarah demand, 'logically' (ouch!): "Well if you're not dead, what are you doing in a coffin?" The Doctor explains how he'd put himself into ►

The changing face of Doctor Who?

"suspended animation" and had the Sisters deliver him in a casket "to put Solon off his guard".

■ Is this a variation of the "trick… picked up from a Tibetan monk" demonstrated in *Terror of the Zygons* (1975), when the Doctor was able to put himself (and Sarah) into some uncanny coma, to survive in an environment without oxygen?

In the Lab, the Monster catches sight of its own reflection in a mirror – and smashes it.

■ Similarly: in *Son of Frankenstein*, the Monster becomes distressed when he sees himself reflected in a mirror, standing in the Baron's lab…

Solon rushes in, to reason with the Monster – but the creature crushes him in a bear hug.

■ Solon warns the inarticulate Morbius Monster that a particular portion of his brain may be damaged: "Broca's Area. The speech centre isn't functioning properly." Named after the French physician Pierre Paul Broca (1824–80), this Area is indeed the portion of the frontal lobe associated with language processing and speech production.

The Monster lumbers downstairs, where it batters the Doctor with its claw…

■ … loosening one of the component parts of its own brain case in the process!

Sarah's cries of alarm are heard by the wounded Condo, who rushes to protect her.

■ In *The Ghost of Frankenstein*, we discover that Ygor has somehow contrived to survive the bullets we saw the former Baron pump into his chest… repeatedly… in *Son*!

Sarah ends up tumbling down the Staircase to the Crypt, while Condo grapples with the Monster. Ultimately, the Monster prevails… and lumbers out of the Castle. Coming round, the Doctor carries Sarah into the Crypt, then returns to the Hall – where he meets the recovered Solon, now carrying a rifle loaded with a tranquilliser dart. Among the Rocks, the Monster attacks and kills a Sister, Kelia (Gabrielle Mowbray). Soon, the Doctor and Solon find the corpse – and before long, the Monster attacks the Doctor again. Solon stuns the creature into unconsciousness.

> **'Who are the faces seen in the mind battle? Hitherto unknown Doctors? Or earlier versions of Morbius? You decide!'**

■ Looking over Morbius' brain, Solon thinks there may be "a slight contusion of the *corpus callosum*" – *ie*, bruising to the neural fibres that connect the brain's left and right hemispheres. A pretty worrying injury in humans… but not so serious in Time Lords, perhaps?!

The Doctor insists that Morbius' brain must be detached and returned to the Time Lords.

■ "Morbius wouldn't want to activate [sic] the Sisterhood at this stage," Solon tells the Doctor – but he'd seem to have meant 'aggravate'!

Later, Kelia's corpse is brought into the Shrine; Maren realises that Solon's experiment has succeeded.

■ Kelia's death mirrors the killing of Little Maria (Marilyn Harris) in Universal's first *Frankenstein* – accidentally drowned by the playful Monster. Her father Ludwig (Michael Mark) carries her corpse into the nearby town… leading to the Villagers rising up to hunt down the Monster.

In the Lab, the Doctor gives Solon five minutes to disconnect Morbius' brain…

■ … or he'll use his trusty secateurs! This development also mirrors events in the 1931 *Frankenstein*, where Henry's mentor Dr Waldman (Edward Van Sloan) sets out to dissect the Monster… having first tranquillised it with a hypodermic, note.

… then goes to the Crypt, where he brings Sarah round.

■ "What happened to Mister Allsorts?" asks Sarah – a reference to 'Bertie Bassett', a character composed of various types of Bassett's Liquorice Allsorts featured in Geo Bassett & Co advertising from the 1920s. 'Mister Allsorts' must not, of course, be confused with the Kandy Man, a character composed of various types of sweets featured in *The Happiness Patrol* (1988).

As they talk, Solon locks them in – then returns to the Lab. At the Shrine, Ohica persuades Maren that the Doctor was right, and that Solon has revived Morbius; she asks to lead the Sisters to the Castle. Meanwhile, the Doctor realises that Solon must have kept Morbius' brain alive in a "colloidal nutrient", such as hydrogen cyanide, *aka* prussic acid; a bottle is located by Sarah. Next, the Doctor uncovers a vent in the wall, leading up to Solon's Lab.

■ "Are you suggesting I crawl…" begins Sarah – recalling her terrifying traversal of a narrow conduit through the infrastructure of *The Ark in Space* (1975), perhaps!

… then uses the acid to make cyanogen gas, which rises up into the Lab.

■ HCN – hydrogen cyanide – can indeed be weaponised as a gas. In 1920s Germany, HCN was developed as a pesticide under the trade name Zyklon B – which, notoriously, was used in the gas chambers at the Nazis' extermination camps, including Auschwitz. As if *The Brain of Morbius* wasn't grim enough already.

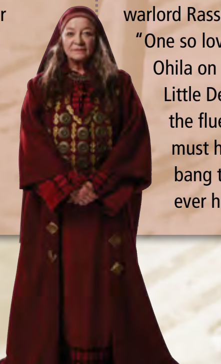
Eventually, Solon succumbs to the poison gas – but not before he's completed his work.

■ This won't be the last time that Robert Holmes has the Doctor use cyanide to execute an adversary – but unlike the Sixth Doctor's use of a butterfly collector's killing jar to overcome the Androgum Shockeye in *The Two Doctors* (1985), it's never been considered particularly controversial. Why? In *The Two Doctors*, it's a case of 'kill or be killed' – the seriously wounded Doctor is forced to improvise against a stronger, heavily armed adversary, using the only means available to him in the field (literally). Here, though, the Doctor and Sarah are in no imminent danger. They can't be sure that Solon's operation will be successful; and even if it is, Morbius can't escape Karn immediately; and even if he did, the Doctor suspects that the

SISTERS IN LORE

The Doctor's first encounter with the Sisterhood of Karn has proved far more significant than his duel with the Brain. The Sisters again use their Elixir to bring the Doctor – this time in his Eighth incarnation (Paul McGann) – back from the dead when he crashes on Karn in the online mini-adventure *The Night of the Doctor* (2013). Believing that the Doctor is destined to end the Time War, their new leader Ohila (Clare Higgins) – no relation to Ohica, presumably – provides him with a potion that enables him to choose not just his next body, but also its form. He decides to become a Warrior – the so-called 'War Doctor' (John Hurt).

Some time later, the chastened Twelfth Doctor (Peter Capaldi) visits Ohila on Karn – as documented in *The Magician's Apprentice* and its online *Prologue* (both 2015). Then, the Doctor entrusts Ohila with his all-important Confession Dial… and when he finally returns to the post-Time War-resurrected Gallifrey in *Hell Bent* (also 2015), Ohila isn't far behind – come to witness his final confrontation with Gallifreyan warlord Rassilon (Donald Sumpter). "One so loves fireworks," says Ohila on that occasion; that Little Demon dropped down the flue of the Sacred Flame must have made a bigger bang than the Doctor could ever have suspected!



Time Lords are watching. The Morbius Monster survives, but let's not kid ourselves that Solon is 'collateral damage', since the Doctor and Sarah had conspired to kill *him*, not Morbius: "I mean, Solon has got to be stopped, hasn't he?" said Sarah. Like it or not – this is premeditated murder.

The Morbius Monster sits up. Soon, he confronts the Doctor and Sarah in the Crypt, now properly articulate. Solon gave him the lungs of a Birastrop, meaning the cyanide didn't affect him.

■ "Solon designed this body for efficiency, not for its appearance," states the Monster – which is another counter to the objection, 'Why didn't Solon put Morbius' brain in the Doctor's body?' Morbius has already stated that he doesn't care about his "ultimate appearance"; and if "the lungs of a Birastrop" have made him invulnerable to poison gas – who's to say that his other internal organs don't give him other protections against assassination, too? Time Lords aren't immortal, as Morbius knows only too well. Besides, for all he knows, the Doctor has used up all of his allotted regenerations already, so there might be no particular advantage to wearing his body.

■ And speaking of regenerations…

The Doctor suggests that Morbius' brain went soft in its tank – and challenges him to a mind-bending contest, using the apparatus beside. Mind-bending, it transpires, is a game of mental wrestling played by Time Lords… albeit a potentially fatal one. As the players concentrate, images of former incarnations appear inside the apparatus. Morbius appears to gain the upper hand, as he forces the Doctor to regress "back to the beginning!"

■ Towards the end of Act I of Dicks' *Seven Keys to Doomsday*, the Doctor engaged in a mental battle with one of the all-powerful Masters of Karn – which, it's been suggested, inspired this turn of events.

■ There's no question that the faces seen in the mind-bending battle were intended to represent hitherto unknown Doctors, predating the William Hartnell incarnation – despite the fact that the Time Lords' President had explicitly described the Hartnell model as "the earliest" in *The Three Doctors* (1972-73). As producer Philip Hinchcliffe explained in a memo to his head of department dated 21 November 1975: 'A sequence in this episode called for likenesses of the Doctor in his previous incarnations. It seemed safest under the circumstances and in the limited time available to use stills of the production staff… it did not seem a good idea to associate a known actor's face with these previous incarnations of the Doctor.' Those team members included several individuals then working on the following serial, *The Seeds of Doom* (1976). In order, they were: production unit manager George Gallaccio; writer/script editor Robert Holmes; sometime production assistant Graeme Harper; sometime director Douglas Camfield; Hinchcliffe; production assistant Christopher Baker; writer Robert Banks Stewart; and finally *Morbius* director Barry. The verity or otherwise of these previous incarnations would only come to matter after *The Deadly Assassin*, later in 1976 – in which Holmes explicitly restricted Time Lords to no more than 13 incarnations. If eight Doctors really had preceded the Hartnell model, then Tom Baker's Doctor would have been the Twelfth… and penultimate Doctor!

■ Any possibility that Doctors predated the Hartnell model would appear to have been comprehensively dismissed in *The Time of the Doctor* (2013), when the Doctor is shown to have used up all 12 of his regenerations… and is then granted a "whole new regeneration cycle". Is it possible, though, that the eight faces seen inside the mind-bending apparatus represented the last eight Doctors of an even earlier regeneration cycle? Alternatively: they could be illusory earlier Doctors conjured up the Doctor, to throw Morbius off-guard. Or they could be earlier versions of Morbius… implying that he doesn't realise he's losing (as suggested by the authors of *Doctor Who: The Discontinuity Guide*, 1995).

■ Oh, look: *you* decide!

■ In his novelisation, Dicks fudges it, describing how 'Sarah had a confused impression of even more faces on the screen.'

■ Overlooked in all this excitement, though: the fact that the 'tunnel' as seen in the programme's title sequence is a backdrop for the battle. Perhaps the titles don't represent the Time Vortex, as is commonly assumed. Perhaps they represent the inside of the Doctor's mind. (During *The Deadly Assassin*, the tunnel will appear again… as the Doctor's mind journeys inside the Time Lords' mental Matrix.)

How much longer can the Elixir last?

A flash inside Morbius' brain case, and the again-deranged Monster lumbers away. The assembled Sisters meet it in the Hall, using torches to drive it out. In the Crypt, Ohica finds Sarah and the inert Doctor, whom Sarah believes to be dying. Outside, the Sisters force the Monster over a rocky ledge.

■ The torch-bearing Sisters' hounding-to-death of the Monster clearly reflects the famous conclusion to Universal's first *Frankenstein*, where an army of torch-wielding Villagers – having pursued the Monster across rocky mountain terrain – trap it inside a windmill, which they then set fire to with their *flambeaux*.

Later, at the Shrine, Maren declares that the Elixir can save the Doctor – but enough has formed for one person only. Ohica gives the Doctor the Elixir; in moments, he recovers. Doomed, Maren walks into the Flame.

■ Briefly, raddled Maren is glimpsed as an attractive young woman (Martine Holland; doubtless it would have taken too long to remove Cynthia Grenville's 'aged' make-up, meaning she couldn't stand in for herself!). This precisely inverts the shocking climax to *She*. In Rider Haggard's novel, lovely Ayesha once again steps inside the immortality-giving pillar of fire, to prove that it's safe for her chosen husband to follow her; what she doesn't realise is that a second trip into the flame neutralises the effect of the first, and she ages 2,000 years in moments. Ironically, this is the only moment in *The Brain of Morbius* that might owe something in particular to a Hammer movie, since its Frankenstein elements all come from Universal! Because this is the standout scene in Hammer's adaptation of *She* (1965) – Ayesha (Ursula Andress) ages to death inside the flame, before the disbelieving eyes of explorers Holly (Peter Cushing) and Job (Bernard Cribbins).

The Doctor and Sarah head for the TARDIS…

■ "Sarah and I have an engagement," the Doctor tells Ohica – which comes as news to his companion: "We have?" Oh yes: in the first episode of the following adventure, *The Seeds of Doom* (1976), the Doctor will have been called in, via UNIT, to a meeting at the London offices of the World Ecology Bureau, there to be shown images of a mysterious pod recently unearthed in Antarctic permafrost…

… but the Doctor pauses to hand Ohica two more fireworks, in case of further trouble with the Flame. Moments later, the TARDIS dematerialises – with a bang.

■ If the Sisters are impressed by the Doctor's explosive exit, they might do well to consider the consequences had they actually set fire to him in Part Two. With a Little Demon, a Mighty Atom, a Thunderflash and one other firework in his pockets at the time… he'd have gone up like the fifth of November!

FURTHER INFO

DVD
COMPANY 2|entertain
YEAR 2008
CAT NO BBCDVD 1816
AVAILABILITY Out now

VIDEO
COMPANY BBC Video
YEAR 1984 [compilation] 1990 [unedited]
CAT NO BBCV 2012/BBCV 4388
AVAILABILITY Deleted

LASERDISC
COMPANY BBC Video
YEAR 1984 [compilation]
CAT NO BBCL 2012
AVAILABILITY Deleted

NOVELISATION

Doctor Who and the Brain of Morbius
COMPANY Universal-Tandem Publishing Co Ltd/ Target Books
YEAR 1977 **BOOK NO** 7
AUTHOR Terrance Dicks
AVAILABILITY Out of print

NOVELISATION

Junior Doctor Who and the Brain of Morbius
COMPANY WH Allen & Co Ltd/Target Books
YEAR 1980
AUTHOR Terrance Dicks
AVAILABILITY Out of print

AUDIOBOOK
Doctor Who and the Brain of Morbius
COMPANY BBC Audio
YEAR 2008
AUTHOR Terrance Dicks
READ BY Tom Baker
AVAILABILITY Out now

THE DWM REVIEW

The latest *Doctor Who* episodes and products reviewed by our team!

TELEVISION

BBC ONE
BROADCAST Sunday 25 December 2016

The Return of Doctor Mysterio

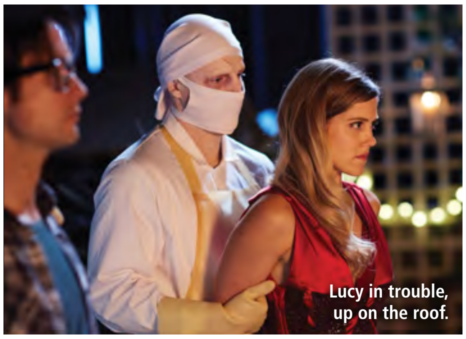
At last, on Christmas Day 2016, *Doctor Who* returned to BBC One with a brand new episode. But was the Special as super as its heroes…?

REVIEW BY **PATRICK MULKERN**

It could easily go without saying but it shouldn't. So I'm saying this right at the top: what a bloody marvellous Doctor Peter Capaldi is. He's the silvery icing on the Christmas cake that makes this Special so special. I've liked him as the Doctor from the moment his name was announced live on BBC One back in 2013 and he just gets better and better. It would be an insult to suggest that an actor of his ability and stature has grown in confidence in the role, but certainly over three years his Doctor has become more confident in himself. Any self-doubt (all that "Am I a good man?" angst) is far in the past. Any dourness is a smokescreen with a fire and impish energy beaming through those twinkly eyes. Whatever note he has to play – joy, sorrow, vagueness, intensity, peering goofily around corners, facing down bad guys, gambolling about like a crackpot prof with a lashed-up contraption on a rooftop – Capaldi is bang on the money.

The Doctor's left holding the baby.

But what I love is that he is also great at being a bloody useless Doctor. He may be the Lord of Time but he makes his big entrance here swinging like a pendulum on a broken timepiece, dangling on a cord down the sheer face of a skyscraper. He has fallen into a trap of his own making. Hoist Petered. (Sorry!) He needs a boy to save his life via a window on the 60th floor. (An eight-year-old who, like all sensible children faced with a strange old man at his bedroom window, first asks his parents' permission to let the weirdo in.) In further bungling, he introduces himself as *The* Doctor to a child with a cough, hands him a glass of water and a gemstone and tells him, "Take this." Moments later, gulp, the boy has swallowed it. This gemstone (the Hazandra, the Ghost of Love and Wishes) is one of only four existing in the universe. Fat chance of acquiring another. As far as we can determine, the Time Bungler will never complete his mission to power up his "time distortion equaliser thingie". For now he has a far more urgent matter on his hands – literally, as he clutches the ankles of the levitating child and gets zoomed across the New York skyline. Inadvertently, the Doctor's "intuitive crystal" has changed Grant's life for ever. "You're a super*hero!!!*" And – Whoosh! – we're into the title sequence.



Lucy in trouble, up on the roof.

This is Capaldi's finest outing to date, crystallized as Doctor Mysterio in an hour-long Special that is an absolute joy. It distils all that's great about *Doctor Who* – its daftness, ambition, spectacle and unboundedness – and displays it in a beautiful shop window for the larger-than-usual Christmas TV audience.

The Return of Doctor Mysterio is a fusion of two worlds, two fantasy genres – Superheroes and *Doctor Who* (and I do consider our favourite programme its own genre). The Doctor is not and never has been a superhero, although it might sometimes seem otherwise. Yes, he can regenerate dazzlingly, has pulled off some peculiar, almost magical feats; in several stories Time Lords have been known to levitate, even fly (*Terror of the Autons*, *The End of Time* and, arguably, perhaps, *City of Death*). But it's fun to stand him alongside a "real" superhuman and observe the contrast. See the Time Lord sparkle on his own terms.

I've never been a comic-strip fan; I rarely watch superhero movies. There's been a glut recently so maybe if you've feasted on them, this tale might seem small fry. But I appreciate Steven Moffat's aim to tap right from the source, to steal from the best, and be up-front about it in the programme itself. He is modelling Grant (and Grant is modelling himself) on Superman, in particular, the Christopher Reeve model from 1978. It's a risky venture because if you don't dig superheroes, you might be turned off from the get-go; and if you are a superhero nut, you might not be impressed by this back-to-basics dilution.

How many times now has Moffat told us a story that hinges on the Doctor transforming the destiny of a child? He did it in *The Girl in the Fireplace* in 2006, later with Amy Pond, in the 2010 Christmas tale with Michael Gambon, last year with the boy Davros… I've lost count. It's clearly a formula that works for him, and it pays off again in *The Return of Doctor Mysterio*. The sequence with the eight-year-old Grant is delightful, drawing out a paternal warmth from Capaldi and a creditable turn from fledgling American actor, Logan Hoffman. One of the funniest scenes is when the Doctor is studying Grant's comic. "Take a good long look… Superman and Clark Kent… *are one and the same person!*" He's so chuffed to have spotted this, then deflated when the boy says, "Are you serious? *Everyone* knows they're the same person."

The hero of the hour: the Ghost.

Matt Lucas shows a different side to Nardole.

Canadian actor Justin Chatwin is just as appealing as the adult version, either The Nanny sloping about in baggy clothes, floppy hair and owlish specs, more Tobey Maguire than chiselled Reeve; or butched up, rippling and hair slicked back as The Ghost.

I'm a sucker for thwarted romance and we've seen this one before in myriad versions of Superman, Spider-Man *et al*, but it always plays well: what Steven Moffat describes as the "love triangle for three", as a woman simply doesn't realise that the two men in her life are one man. Charity Wakefield is lovely as Lucy Fletcher, Grant's Lois Lane. As an investigative journalist, she displays gumption and a nose for intrigue and foul play. And of course we have to buy into the conceit that this woman, who is far from a simpleton, cannot spot the blindingly obvious likeness between Grant and the Ghost. This convention is acceptable in the superhero genre but in *Doctor Who*...? Imagine Sarah Jane Smith, our own clued-up reporter, being bamboozled by Mike Yates turning up in a rubber mask and bodice. I just can't see it. (Well, actually, I can picture part of that scenario.)

Wakefield is, unusually, the only prominent woman in the cast. Surely one of the two baddies could have been female to mix things up? Eventually, however, we realise that there *is* another woman in the drama, notable not by her presence but rather her absence.

When we last saw the Doctor in *The Husbands of River Song* he was about to devote 24 years of his life to one long night on Darillium with the love of his life. Now River Song is dead. Her name isn't uttered until the very end of the piece, but there's a fleeting allusion for the attentive when the span of 24 years is mentioned midway through the story and it strikes a sombre note for the Doctor. "Twenty-four years... Oh, it would be! Time passes for everyone. Even for me." And we remember that Nardole was River's former factotum. At the end he tells us, "They were together for a while, and they were very happy and then she died." The simplicity and finality of this statement are touching.

> **'I'd argue that *The Return of Doctor Mysterio* is the most rewarding and accessible Special since *The Christmas Invasion*.'**

What of the Doctor's new companion, Nardole? I like Matt Lucas (and loved *Come Fly with Me*, his BBC One airport comedy in 2010), but have had my fill of his wibbling goofball characters over the years. Nardole made little impression on me in *The Husbands of River Song* so I wasn't expecting to be writing about him again this year – and favourably at that. But I was amused by the lightness of touch he brings to the proceedings, the fact that he's simply there in New York in the thick of the action, "reassembled" after his decapitation with little time-wasting explanation, at the controls of the TARDIS, and bumbling through adventures with the Doctor. He brings out a lighter side of Capaldi's Doctor too; they've quickly established some chemistry, a comedic shorthand. I'm now looking forward to more Nardole – a statement I never thought I'd type.

The story? Well, it's daft as lights, but carries me along for an hour. It's not complicated, not timey-wimey; it delivers action, romance, humour, thrills and a significant threat. It must be a nightmare conjuring up a new slant on alien invasion, and these head-splitting, brain-swapping, blue-goo-oozing critters are a few degrees more plausible than similar antecedents, such as those body-ripping, scalp-unzipping farters, the Slitheen, from a decade past. In fact, it's extraordinary how something as gross as these aliens opening their heads is toned so carefully that it can be presented palatably for a Christmas teatime audience.

Director Ed Bazalgette has done a splendid job marshalling all this high-flying nonsense and effects-heavy madness, and given it coherence, pace and polish. You could watch this Special and not give a second's thought to all the CGI, the fact that not a single frame was actually shot in New York. That the streets scenes were filmed on a backlot in Bulgaria, and that all the skylines, backdrops and vertiginous drops were inlaid by CGI. Which is just how it should be. But so much of this was still being finessed close to the wire.

I'd argue that *The Return of Doctor Mysterio* is the most rewarding and accessible Special since David Tennant's début in *The Christmas Invasion* 11 years ago. Steven Moffat proves that after so many years in charge of *Doctor Who* – even longer writing for the series – he can still pull crackers out of the bag. Make the most of him and Peter Capaldi while they're around. And contemplate Doctor Mysterio's plangent payoff: "Things end, that's all. Everything ends and it's always sad. But everything begins too, and that's always happy. Be happy. I'll take care of everything else." I'm happy.

AUDIO FREQUENCIES

BIG FINISH
AVAILABLE FROM bigfinish.com

We take a look at the recent audio output of Big Finish. This month: evoking the spirit of the 70s and big changes in the life of the Sixth Doctor...

REVIEW BY **PAUL KIRKLEY**

REVIEWED THIS MONTH

- *The Third Doctor Adventures* Volume 2
  RRP £20 (download) £25 (CD)
- *Jago and Litefoot* Series 12
  RRP £30 (download) £35 (CD)
- *The Order of the Daleks*, *Absolute Power*, *Quicksilver* (featuring the Sixth Doctor)
  RRP £12.99 (download each) £14.99 (CD each)

What does 1970s *Doctor Who* mean to you? If it's Tom Baker bestriding Saturday nights like a pop-eyed colossus in 13 feet of Begonia Pope's best yarn, you're in luck: the Fourth Doctor and Leela are still busily making myths with Big Finish, even roping in Philip Hinchcliffe to add some authentic, post-*Basil Brush* Gothic chills.

BBC
DOCTOR WHO
TWO FULL CAST AUDIO DRAMAS
TIM TRELOAR AND KATY MANNING IN
THE THIRD DOCTOR ADVENTURES
FEATURING CLARE BUCKFIELD RICHENDA CAREY BERNARD HOLLEY
THE TRANSCENDENCE OF EPHROS
THE HIDDEN REALM

But if your idea of 70s *Who* is more wrapped up in memories of Venusian aikido, "Greyhound to Trap One" and action by HAVOC, things are clearly more problematic. Because, however many creative workarounds you come up with, there's no getting away from the fact that, like the 1973/74 title sequence, there's an awkward, Jon Pertwee-shaped hole at the centre of things.

It's a measure of the trust Big Finish has earned from fans that the team has been able to think the unthinkable, and recast the first three Doctors. But while William Russell and Frazer Hines, who have lately assumed the mantle of their respective TARDIS captains, can rely on a bank of goodwill from time served in the *Who* family, Tim Treloar was always going to be a riskier proposition.

Fortunately, it's a risk that appears to be paying off and, having won over the doubters with last year's début, the second volume of *The Third Doctor Adventures* finds Treloar slipping convincingly back into Pertwee's dandy duds, while placing a protective cloak around your actual, 70s-vintage Jo Grant (Katy Manning).

Perhaps to compensate for the lack of you know Who, this two-story collection has early 70s, Pertwee DNA running through its very bones. In *The Transcendence of Ephros* (and if that isn't an album by Yes, then it ought to be), that means a faithful recreation of off-world stories like *Colony in Space* and *The Mutants*.

Ephros is, according to the Doctor, "a verdant paradise". Verdant is a very Third Doctor word, isn't it? Like Russell T Davies' favourite bugbear, 'indubitably'. Anyway, it's a moot point, as the planet is actually now a baking desert on the brink of destruction. While the suits of Galactux Power Inc – no, I'm sure they're lovely, really, and very big on corporate responsibility – prepare to harness the energy of Ephros' imminent explosion, the locals refuse to budge, having fallen under the spell of a rapture-like religion, in which they are ready to "let go of the flesh" and transcend to a higher state of consciousness.

Doctor Who has long delighted in exposing the levers and pulleys behind false gods, and here writer Guy Adams even dares to ask what right people have to turn their children into martyrs for

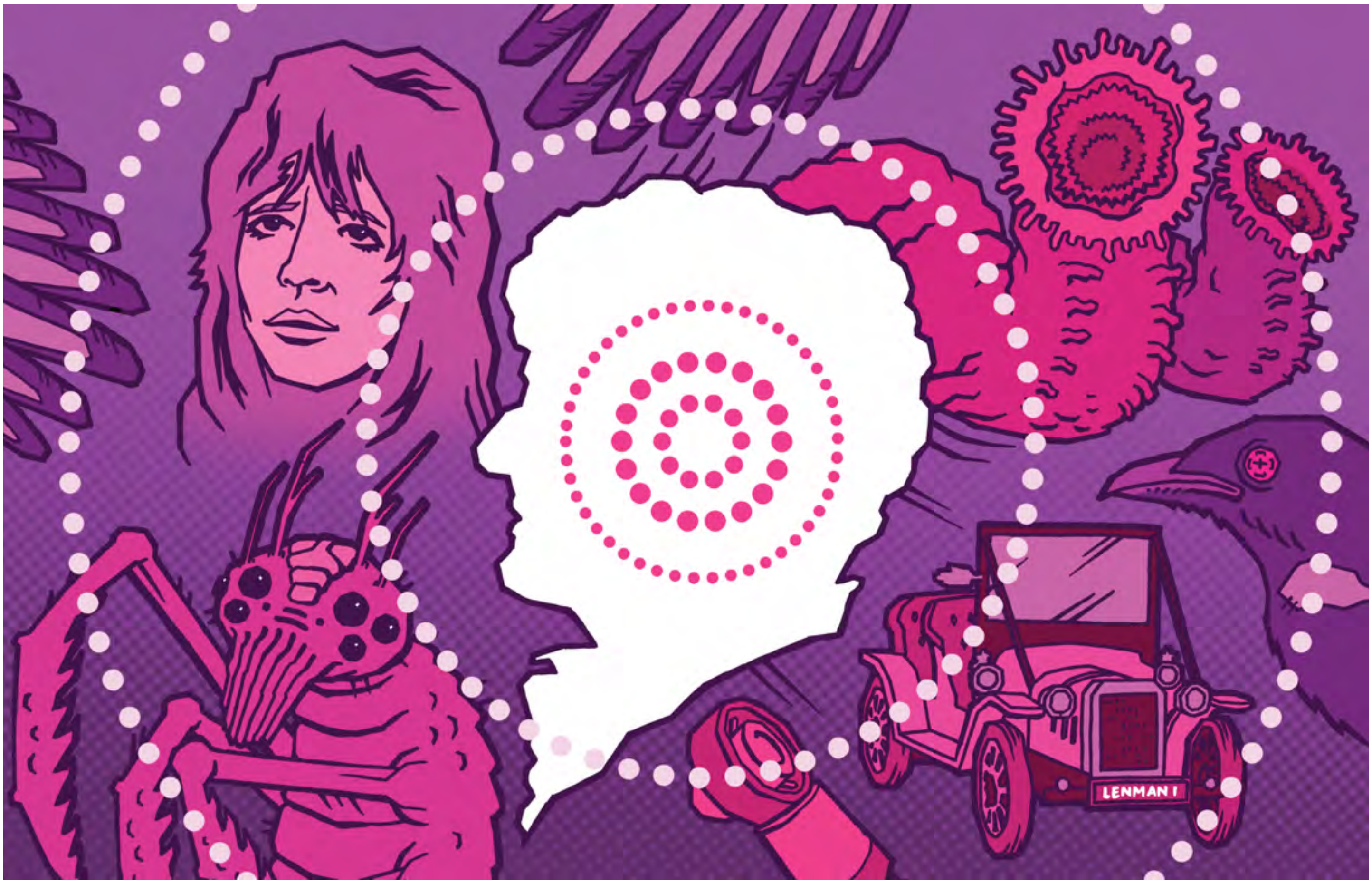


ILLUSTRATION BY **JAMIE LENMAN**

their own beliefs. It's Jo who gives full voice to this rage, in a wonderfully impassioned performance from Manning: "You could have put all this energy and excitement into *living*," she berates them. "Into the here and now. But now's not enough, is it?"

The Doctor, meanwhile, is busy butting heads with Galactux boss Karswell, entertainingly played by Pertwee era alumnus Bernard Holley as a growly northern industrialist who threatens to hunt down any staff not pulling their weight "with a fish knife and a smile".

David Llewellyn's *The Hidden Realm* brings the TARDIS back to Earth to investigate a series of unexplained disappearances in a new town near Luton. Not quite as atmospheric as Devil's End, perhaps, but the story's mix of science and folklore – not to mention lots of poking about in the woods and bombing up and down in Bessie – conjures an authentic UNIT-era vibe, seasoned with a dash of those early 70s *Countdown* comic strips. (Robot magpies, anyone?)

A satisfyingly spooky mystery with strong, well-drawn characters, it's another tale with corporate profiteering in its crosshairs, giving the Doctor plenty to get on his high horse about. Does Tim Treloar succeed in selling that patented Pertwee blend of moral outrage and pompous mansplaining? Indubitably, my dear.

One thing historians, distracted by such fripperies as Watergate and the three-day week, often fail to notice about the 1970s is that it was a golden age for the television spin-off. *The Muppet Show*, *The Bionic Woman*, *Mrs Columbo*, *Jason King* and *George and Mildred* were just some of the fruits that fell from the tree of their respective parent shows during the decade, while *Happy Days* – itself a spin-off – spawned a further *five* offshoots. These days, they'd call it the *Happy Days* Television Universe (HDTVU) or something equally irritating.

In 1977, *Doctor Who*'s producers briefly flirted with the idea of a spin-off themselves. But, in stark contrast to the winsome teenagers of current extracurricular offering *Class*, *Jago & Litefoot* would have centred on two middle-aged men in Victorian London; forget Hollister, Snapchat and Uber – this would have been strictly frock coats, telegrams and Hansom cabs.

> **'*The Hidden Realm* conjures an authentic UNIT-era vibe, with a dash on 70s *Countdown* comic strip.'**

In truth, it was never really anything more than production office spitballing but, thanks to Big Finish, florid theatrical impresario Henry Gordon Jago and doughty pathologist George Litefoot (the reliably fabulous Christopher Benjamin and Trevor Baxter) have now racked up a dozen series as investigators of infernal incidents – and, on the basis of this latest run, there's plenty of life in the old dogs yet.

The wheeze at the heart of Justin Richards' *Picture This* – people trapped inside paintings – is so brilliantly simple, it's amazing *Doctor Who*'s never got round to it before. It flirted with something close to the idea in 2006's *Fear Her* and 2014's *Flatline*, but this owes more of a debt to that other TV sci-fi horror classic, *Sapphire & Steel* – specifically, the bedsheet-dampening story in which luckless victims became arooned in photographs.

Paul Morris and Simon Barnard's *The Flickermen* sets out to tell a similar story using a different medium: this time, instead of paint, the disappeared are "preserved on cellulose" – literally caught on camera as ghostly, guttering images. Much of the action takes place at a travelling fairground, where Jago and Lightfoot venture inside Old Ma Hambley's House of Horrors – a haunted tent that gives them both the screaming oopizootics. "Even I can barely bring myself to step beyond those fearsome flaps!" remarks Henry, memorably.

JAGO & LITEFOOT
CHRISTOPHER BENJAMIN • TREVOR BAXTER
BIG FINISH
DOCTOR WHO
JAGO & LITEFOOT
SERIES TWELVE

With London "once again at the mercy of a bloodsucking blackguard", *School of Blood* finds our heroes following the vampire trail to St Cecilia's School for Girls where, owing to a misunderstanding, Lightfoot is installed as head of sixth form. Paul Morris' gothic twist on St Trinian's proves a fun, lively diversion, before finale *Warm Blood* raises the stakes (sorry) with a full-on vampire uprising – a plan aided by a right pea-souper of a fog that allows the creatures to walk about in the middle of the day with impunity.

As Jago and Litefoot are drawn into a deadly trap – with poor barmaid and reformed vamp Ellie (Lisa Bowerman) having apparently suffered a relapse – Justin Richards piles on the bluffs and double-bluffs in a manner that ►

TALKING BOOKS

REVIEWED THIS MONTH

- ■ *The Day of the Daleks* (featuring the Third Doctor), *The Space Pirates* (featuring the Second Doctor) **RRP** £20 (CD)
- ■ *The Scales of Injustice* (featuring the Third Doctor) **RRP** £25 (CD)

It's a trip to the Troughton and Pertwee eras for this month's selection of audiobooks lifted from the literary worlds of *Doctor Who*, two of which bookend the novelisation career of Terrance Dicks.

Doctor Who and the Day of the Daleks was the second of Dicks' Target novelisations from 1974, *The Space Pirates* in 1990 his last, so it's somewhat fitting they form the November and December entries from the unabridged audiobook range.

Day is something of a lodestone of the original Target range that arguably works better as a novel than it did on television – however great the TV incarnation is. The book sidesteps the budgetary constraints that rendered the climax to the TV story somewhat wanting, and delivers a dystopian science-fiction thriller that captures the spirit of John Christopher's *The Guardians*. It makes for an atmospheric and pacey audiobook.

Richard Franklin's reading of Dicks' pitch-perfect text is crisp and precise, although his Third Doctor comes off a tad wispy and sounds chinless as a result. There's a memorable choice of exaggerated German accent for the Controller of the future Earth that certainly provides some colour and texture for these sequences. One can't help but admire Franklin's enthusiasm and energy throughout – these books must be difficult beasts to tackle. And with Nick Briggs providing a range of Dalek voices – and the sound designer punctuating with modern *Doctor Who* whirs and clicks – it's an authentic piece of work that also saves Franklin from having to scream into the microphone and save the poor man's voice.

It would be unfair to say that *The Space Pirates* is from the 'that'll do' end of Terrance Dicks' output, but it is something of a lesser work compared to many of his previous classics. It doesn't help that it's the novelisation of a story in which the Second Doctor and his companions are guest stars in their own show, so it's all to the good that in Terry Molloy this release is blessed with a narrator who could read the phone book and make it sound compelling. Molloy is my favourite reader to be deployed by this range, and he manages to make a lacklustre space opera populated with po-faced characters sound fizzy, zippy and exciting. With the addition of lots of whooshing spaceship engines, *The Space Pirates* makes for a fun – and at three discs, brief – listen.

Finally for this festive period, *The Scales of Injustice* is taken from the Virgin Publishing range of expanded Missing Adventures of the 1990s. It's a deft piece of conspiracy fiction from Gary Russell that successfully evokes the early Pertwee era, with UNIT and Silurians very much to the fore. Dan Starkey's reading is full of vigour, his skills as a character actor getting a good run out as he brings a large cast of characters to life. It's a twisty-turny plot, but Starkey keeps it all ticking over with clarity in the narrative sequences – and he even gets to voice a very young Kate Lethbridge-Stewart into the bargain. Not a bad day's work for the jobbing audiobook reader.

MARK WRIGHT

BBC
DOCTOR WHO AND THE DAY OF THE DALEKS
TERRANCE DICKS
READ BY RICHARD FRANKLIN
BBC
DOCTOR WHO
THE SPACE PIRATES
TERRANCE DICKS
BBC
DOCTOR WHO
GARY RUSSELL
SCALES OF INJUSTICE

keeps the listener guessing to the end, while also finding room for some genuine pathos amidst all the penny dreadful hi-jinx.

Naturally, the redoubtable duo have the whole business wrapped up in time to go home and enjoy a cold collation – but there's a hint in the dying moments that another old enemy is waiting in the wings. And so the spin-off that never was keeps spinning on, and on. May it never stop.

For all its persuasive claims to being the show's greatest decade, there's no denying 1970s *Doctor Who* lacked the emotional chops of the current iteration. But there were occasional wobbles in the stiff upper-lip, the most celebrated example being when a quietly devastated Third Doctor slipped wordlessly away from Jo's engagement party and rode off into the setting Welsh sun.

"Goodbyes are not really my forte," admits his successor twice removed towards the end of Big Finish's latest run of Sixth Doctor adventures – a trilogy designed to wrap up the ongoing mystery of fellow traveller Mrs Constance Clarke (Miranda Raison).

Constance is a great name for a *Doctor Who* companion – like being called Loyal or Dependable – and everyone who writes for her leans into this idea; when Colin Baker gets a line like "my most constant companion," he somehow manages to sound the speech marks around 'constant'. A Lieutenant Wren working at Bletchley Park during the Second World War, she is by some measure the poshest gel ever to make a home aboard the TARDIS; next to her, Barbara Wright sounds like Kathy Burke.

In *Order of the Daleks*, Mrs Clarke (first name terms are still strictly off-limits) accompanies the Doctor to the planet Strellin, where an elite corps of marooned Skarosian scientists have been making a nuisance of themselves by introducing advanced technology to the indigenous peasant folk. In the local monastery, they discover the Brotherhood of the Black Pearl are harbouring a new breed of Dalek – forged, rather beautifully, from stained glass and lead. You can't help but feel writer Mike Tucker, whose day job is building cool props, must be rather frustrated at having to present this jewelled vision on audio, but he has at least inspired one of Big Finish's most frameable covers.

As hinted at in the title, Jamie Anderson's *Absolute Power* pitches the Doctor against yet *another* ruthless corporate blowhard (I imagine Big Finish can expect a stiff letter from the CBI) and, for extra spotter points, there are more primitives in thrall to non-existent gods. It's a slightly fussy story, with rather too much in the way of plot, but there's great sport to be had in the idea of Constance attracting a gentleman admirer – a situation that prompts her to go the full Celia Johnson (Anderson even works in the phrase 'brief encounter' to prove he's in on the joke).

Wrong-footed by the attention, Mrs Clarke declares the time has come to 'resign my commission from this ship' and return to London to solve the mystery of her missing husband, Naval Intelligence officer Henry Clarke (Matthew Cottle).

One of the impressive stained-glass Daleks from *Order of the Daleks*.

The final act of that mystery plays out against the backdrop of bombed-out postwar Vienna in *Quicksilver*, Matt Fitton's beautifully atmospheric homage to *The Third Man* – complete with chases through the sewers, a thrilling showdown on the Ferris wheel and Lt Commander Clarke in the Harry Lime role. It's an unusually grown-up resolution, too, eschewing sci-fi bafflegab explanations in favour of a very human story of heartbreak and betrayal.

> 'Constance Clarke is by some measure the poshest gel ever to make a home aboard the TARDIS.'

"I can't claim to know much about the condition of the human heart," admits the Doctor. And yet, when it comes to it, it's Constance who really fumbles their awkward, terribly British goodbye, while the Doctor takes a cutting of her rose bloom to remember her by, the old romantic.

Except it turns out it's not goodbye at all. In fact, far from being left alone to smell the flowers, the Sixth Doctor finds himself a thorn between two roses, departing for destinations unknown with both Mrs Clarke – who has now loosened up sufficiently to allow him to call her Connie – and her predecessor Philippa 'Flip' Jackson (Lisa Greenwood).

Last heard drifting back to Earth through space (and yes, I know that's not technically possible, so don't write in), chirpy cockney Flip lands back aboard the TARDIS after her wedding day is rudely interrupted by aliens, as companions' wedding days are increasingly wont to be. She quickly forms a bond with Constance (who, naturally, admires her 'pluck'), setting up a fun dynamic – like a before-and-after Eliza Doolittle – for future adventures.

Back in the early 70s, *Doctor Who* found it so hard to talk to clever women, they had to send Liz Shaw back up to Cambridge and replace her with ditzy blonde Jo Grant. These days, he can happily find house room for a Bletchley code-breaker a street-smart Londoner, neither of whom seem the type to pass him his test tubes and tell him how brilliant he is. The moral, I suppose, is that some parts of the 1970s are more worthy of keeping alive than others. DWM

Miranda Raison as posh gel Constance Clarke.

DOCTOR WHO
BRAND NEW ADVENTURES
ORDER OF THE DALEKS
FULL CAST AUDIO DRAMA
DOCTOR WHO
BRAND NEW ADVENTURES
ABSOLUTE POWER
FULL CAST AUDIO DRAMA
DOCTOR WHO
BRAND NEW ADVENTURES
QUICKSILVER
FULL CAST AUDIO DRAMA

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Prizes TO BE WON!

Bag yourself all the latest *Who* goodies!

CROSSWORD

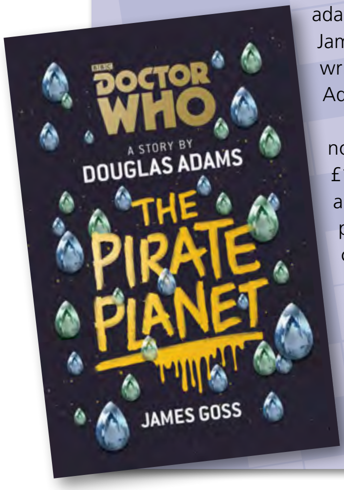
Can you tell a Kraal from Kroll? Then why not try to unscramble this knotty little puzzle?

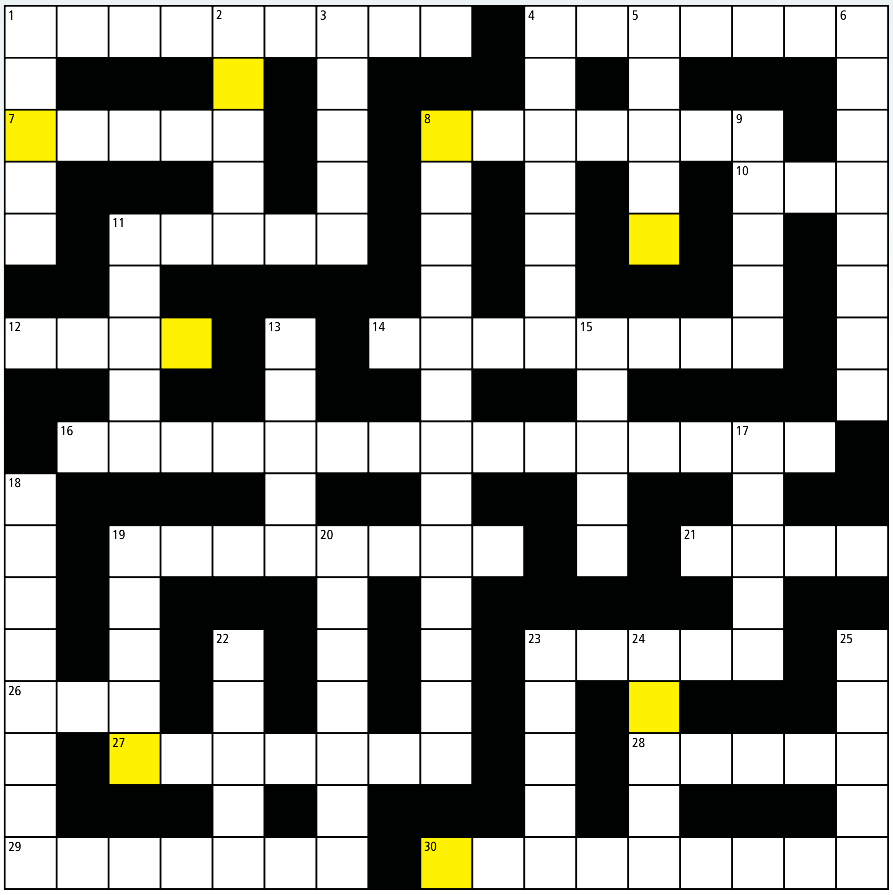
Win! THE PIRATE PLANET BOOK!

BBC Books has released the long-awaited novelisation of the Fourth Doctor story *The Pirate Planet*. The Doctor, Romana and K9 trace the second segment of the Key to Time to the planet Calufrax – but when they arrive they find themselves on the wrong planet...

Originally transmitted in 1978 as part of the 'Key to Time' season, this adaptation is based on celebrated author Douglas Adams' draft script, which was found in the Douglas Adams archive in Cambridge. The adaptation has been written by James Goss, the award-winning writer of the novelisation of Adams' *City of Death*.

The Pirate Planet is available now in hardback, priced £16.99, and also as an audiobook from BBC Audio, priced £25. We have **FIVE** copies of the book to give away to readers who can complete the prize crossword and rearrange the letters in the yellow squares to form the name of a planet that featured in *Doctor Who* during the 1970s.





ACROSS

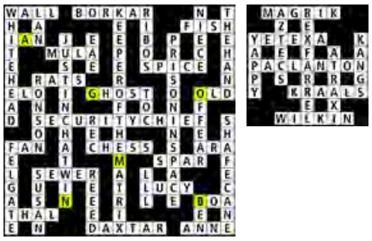
1 (and 30 Across) The first *Doctor Who* of the 1970s (9,4,5)
4 Arak to Tuar or Rega (7)
7 Professor Kettlewell's creation (5)
8 Marcus Scarman's butler (7)
10 The Brigadier charted the progress of the dinosaur invasion on one (3)
11 Solon's servant (5)
12 He worked for the Shadow (4)
14 A doctor at Wenley hospital (8)
16 The last *Doctor Who* of the 70s – in part (3,5,2,5)
19 MP who was stranded on Fang Rock (8)
21 Comic strip companion who the Doctor met during the 70s (4)
23 One of Tryst's assistants (5)
26 Skybase ___ – spacestation orbitting Solos (3)
27 __ _____ *è Mobile* – a song sand by the Third Doctor in *Inferno* (2,5)
28 (and 6 Down) The Doctor's old teacher (5,8)
29 A passenger aboard the *SS Bernice* (7)
30 See 1 Across

DOWN

1 Military officer on 20 Down (5)
2 One killed 19 Across (5)
3 A Tythonian ambassador (5)
4 The greatest occult festival of the year, bar Halloween, according to Professor Horner (7)
5 The second oldest of the Sisterhood of Karn (5)
6 See 28 Across
8 She played Ruth, one of the colonists destined for New Earth (6,7)
9 The Doctor claimed this was his name in 1&30 Across (5)
11 The Autons used one to facilitate their invasion of the Home Counties (5)
13 How the First Doctor described the Second (5)
15 How the First Doctor described the Third (5)
17 A legendary figure in Time Lord history (5)
18 An Earth ambassador (8)
19 An Ice Warrior (5)
20 An alien planet that featured in 16 Across (7)
22 ____ Miller – daughter of actor who played a companion in the 1970s (5)
23 How Rose Tyler described another of the Doctor's 70s companions (5)
24 A handmaiden in Atlantis (5)
25 See 28 Across & 6 Down (3-2)

ANSWERS NEXT ISSUE

LAST ISSUE'S SOLUTIONS



LAST ISSUE'S PRIZE WORD: GAMBON

Win! THE WAR DOCTOR: VOLUME 4 CD BOX SET!

THE WAR DOCTOR
CASUALTIES OF WAR
FULL-CAST AUDIO DRAMA
DOCTOR WHO
THE WAR DOCTOR
CASUALTIES OF WAR
STARRING JOHN HURT AND LOUISE JAMESON

Big Finish's range of audio stories featuring John Hurt's 'War Doctor' continue, with the fourth collection, *Casualties of War*.

The Doctor and Ollistra are stranded far from their Time Lord forces, with Daleks closing in, destroying all that stands between them. They must call on the help of new and old friends to fight their way back to the front lines.

Meanwhile, a figure from the Doctor's past has come back to confront him – Leela, warrior of the Sevateem. But she may not like what she finds...

Casualties of War is comprised of three full-cast audio stories: *Pretty Lies* by Guy Adams, *The Lady of Obsidian* by Andrew Smith and *The Enigma Dimension* by Nicholas Briggs.

The adventures feature John Hurt as the Doctor, alongside Jacqueline Pearce as Ollistra, and Louise Jameson, who reprises her role as Leela.

Casualties of War is available now for pre-order from *www.bigfinish.com* on CD or to download, priced £20. We have **FIVE** copies of the CD set to give to readers who can answer this question:

Which Gallifreyan managed to win Leela's heart in the 1978 story *The Invasion of Time*?

A Andred
B Andor
C Andrex

Win! CLASS SERIES ONE BLU-RAY!

BBC
CLASS
FROM THE UNIVERSE OF DOCTOR WHO
SERIES ONE
15

Class is the latest spin-off series from *Doctor Who*, coming from the pen of Patrick Ness, and featuring Peter Capaldi in a guest role as the Doctor.

The show is set at Coal Hill Academy. A new term is getting underway and the students are preparing for their autumn Prom. But when the school comes under attack from deadly monsters, five students must form an alliance to defeat them.

Charlie Smith, April MacLean, Ram Singh, Tanya Adeola and Matteusz Andrzejewski find themselves having to navigate their school life with the possible end of existence itself!

Under the watchful eye of their physics teacher Miss Quill, the teenagers are charged with a great responsibility: protect Coal Hill and guard it against creatures that want to find a way to Earth and take it for their own...

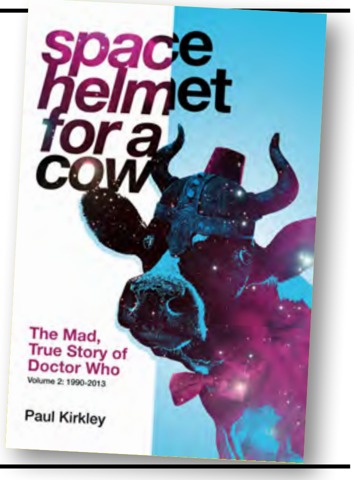
Class: Series One is available now on DVD and Blu-ray priced £13.50 and £17.99 respectively.

We have **FIVE** copies of the Blu-ray to give to readers who can answer this easy question:

What job did the Doctor once take at Coal Hill School?

A Caretaker
B Headteacher
C Dinnerlady

Win! SPACE HELMET FOR A COW BOOK!



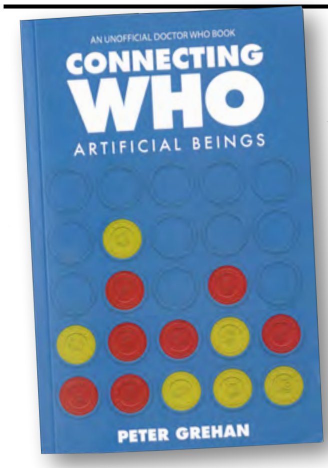
In *Space Helmet for a Cow Volume 2*, Paul Kirkley continues his irreverent history of *Doctor Who*, 'from the wilderness years of the 1990s when the 30th Anniversary Special was so bad, it didn't even go straight to video' to 'its triumphant 50th birthday celebrations, when every single person in the world sat down to watch *Doctor Who* together'. The book claims to answer such 'burning questions' as: did Benny and Bjorn from ABBA really plan a *Torchwood* musical called *Weevil Rock You*? Which Doctors shared a bed? Did *Blue Peter* and Sad Tony eventually find love? How did David Tennant become his own father-in-law? And was there really a sequel to *Carnival of Monsters* at Wembley Arena, or did we dream it?

Space Helmet for a Cow Volume 2 is out now in paperback and to download from *www.madnorwegian.com* priced US $19.95. We're giving away **FIVE** copies of the physical version – if you would like to be in with a chance of winning one, simply tell us the answer to the following question:

In which story is the Doctor heard to utter the words "a space helmet for a cow"?

A *The Time Meddler*
B *The Time Monster*
C *Time and the Rani*

Win! CONNECTING WHO BOOK!



Connecting Who: Artificial Beings is a new non-fiction publication from Candy Jar Books. Author Peter Grehan investigates what inspired *Doctor Who* creations such as the Cybermen, the Weeping Angels and the Daleks, and traces their origins back to myths, folktales, religions and real events of history, as well as the wealth of other sci-fi writing from which the series has drawn.

Topics covered include: *Robots: Automata as Myths, Machine Intelligence, The Biological Robot, Isaac Asimov and The Robots of Death, Robots from Other Worlds, Servitors of the Great Old Ones, Robots in Disguise, Alien Robots as Independent Beings, Bring Out Your Cyborgs!, The Cybermen,* and *Evolution of the Daleks.*

Connecting Who: Artificial Beings is available to buy now in paperback from *www.candy-jar.co.uk* priced £8.99 plus postage. Thanks to Candy Jar Books we have **FIVE** copies of this book to give to lucky readers who can correctly answer the following question:

Which writer created the Daleks back in 1963?

A Terry Nation
B Terry Molloy
C Terry Leptil

HOW TO ENTER

VISIT www.doctorwhomagazine.com/competitions

TERMS AND CONDITIONS: The competitions open on Thursday 12 January and close at midnight on Wednesday 8 February 2017. One entry per person. The competitions are not open to employees of **Doctor Who Magazine** or the printers, or anyone else connected with **DWM**, the printers or their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. **DWM** will not enter into any correspondence. Winners' names will be available on request. Entrants under 16 years of age must have parental permission to enter.

Coming Soon…

We talk to the creative talents behind the upcoming *Doctor Who* releases…

AUDIO DRAMA

BIG FINISH
RRP £20 (CD, download)
RELEASED FEBRUARY

THE WAR DOCTOR
CASUALTIES OF WAR
FULL-CAST AUDIO DRAMA
DOCTOR WHO
DOCTOR WHO
THE WAR DOCTOR
CASUALTIES OF WAR
STARRING JOHN HURT AND LOUISE JAMESON

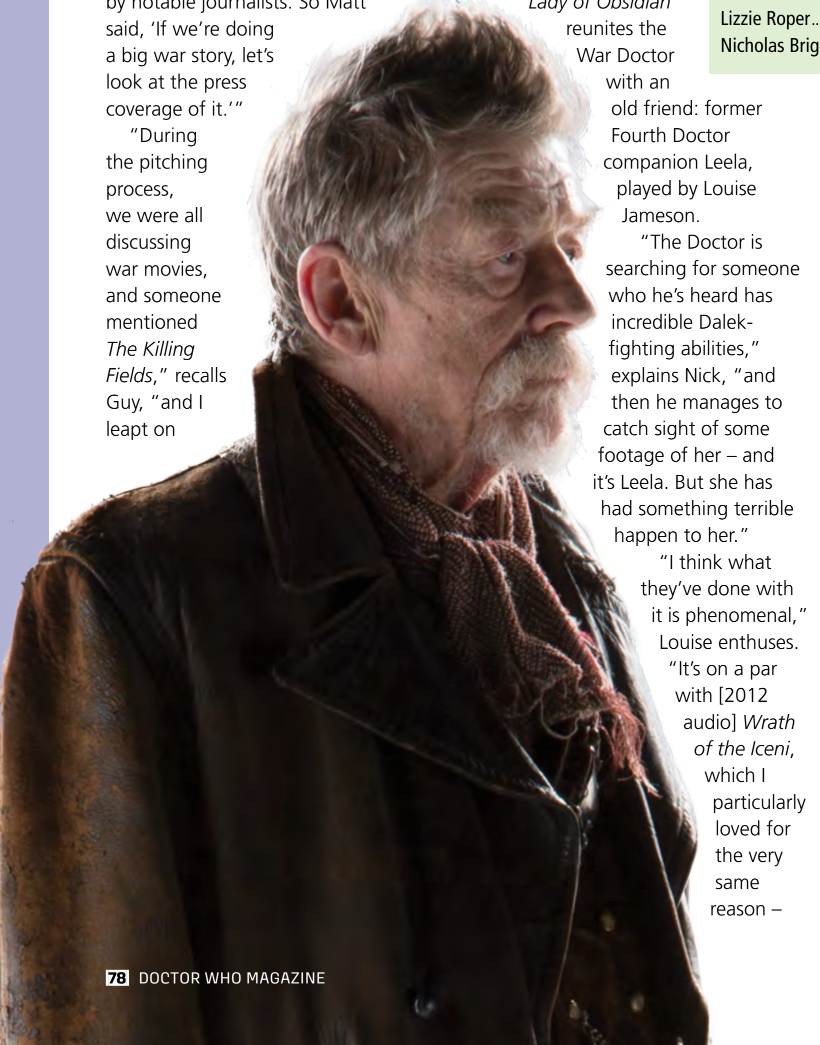
The War Doctor VOLUME 4

Casualties of War

John Hurt returns as the Doctor for three more tales of the Time War, starting with *Pretty Lies* by Guy Adams – a story about war reporting.

"Throughout *The War Doctor*, [script editor] Matt Fitton has been very clever in looking at the whole of human experience of war," observes director Nicholas Briggs, "and wars have always been chronicled in some form or another – but certainly since the Crimean War, where there were correspondents, war has been covered by notable journalists. So Matt said, 'If we're doing a big war story, let's look at the press coverage of it.'"

"During the pitching process, we were all discussing war movies, and someone mentioned *The Killing Fields*," recalls Guy, "and I leapt on that! For me, it wasn't so much the notion of war reporting in a heroic sense – I really wanted to talk about propaganda, and reportage as fiction-building. I thought that that would be particularly interesting when dealing with a hero who refuses to accept that he is one, and often doesn't act like one, because if there's one thing that was likely to get under his skin, it's someone trying to turn him into an icon."



Andrew Smith's *The Lady of Obsidian* reunites the War Doctor with an old friend: former Fourth Doctor companion Leela, played by Louise Jameson.

"The Doctor is searching for someone who he's heard has incredible Dalek-fighting abilities," explains Nick, "and then he manages to catch sight of some footage of her – and it's Leela. But she has had something terrible happen to her."

"I think what they've done with it is phenomenal," Louise enthuses. "It's on a par with [2012 audio] *Wrath of the Iceni*, which I particularly loved for the very same reason – it just allowed Leela to go into some quite dark territory. She's confused. She doesn't trust. She has no idea what's real and what's false. One moment in particular taps into her maternal instincts, and she's left bereft."

WRITTEN BY Guy Adams, Andrew Smith and Nicholas Briggs

STARRING

John Hurt	The Doctor
Jacqueline Pearce	Ollistra
Louise Jameson	Leela
Joseph Kloska	Schandel
Julia Hills	Sera/Spokesperson
Mark Elstob	Editor/Old Man
Lizzie Roper	Rosata Laxter
Nicholas Briggs	Daleks

"I was sitting behind Nick at the recording, and I had tears down my face," Andrew admits. "We stopped, and I saw Nick take his glasses off, take a tissue, and wipe his eyes – he was in floods of tears too! There was talk about doing the scene again, but Nick said, 'No, I don't want to put myself through that again.' I don't blub at things, but that was fantastic – and it's all Louise Jameson being absolutely fabulous."

"What's really lovely is that their relationship is, in effect, broken," reveals producer David Richardson. "They've always shared a trust and a friendship, going back to *The Face of Evil* [1977], all the way through the *Gallifrey* audios, and the stories we've done with her and the Sixth Doctor. The Doctor has always been somebody she can rely on. But here, what they've done with it is phenomenal that reliability has gone. They have to discover each other all over again. It's such a wonderful thing to explore, in that Leela has always been a warrior, and this character who is the 'Doctor no more' has *become* a warrior. To put these two characters together – and for Leela to find the man she used to know, and discover he's become something else – I think is just pure dramatic gold."

> **"What they've done with Leela's story is phenomenal. It's allowed her to go into some quite dark territory."**
> **– LOUISE JAMESON, LEELA**

"There is a bit of a change," Louise nods. "The status does become more equal than 'teacher/pupil', because he needs her fiery spirit, and her intellect, and her instinct. With Tom [Baker] as the Doctor, there's always a slight Eliza Doolittle thing with their relationship, whereas this is much more about combating things together."

Leela remains with the Doctor into the third and final episode, Nick's own *The Enigma Dimension*.

"I didn't want to do a huge battle with millions of Daleks and millions of Time Lords, all blasting each other," he explains. "We've done big time battles, and that was always my reticence about doing the Time War – 'Is it just going to be EX-TER-MIN-ATE and explosions for 45 minutes?' It's nice to hear that now and again, to remind yourself you're in a terrible conflict, but I was thinking, 'Maybe, rather than huge sci-fi battles in space, I should do something kind of weird and inexplicable.' So the Daleks are using a sentient weapon, and the Doctor finds himself in an environment where everything is so different that it's beyond understanding.

"The other thing I wanted to do was have the Time Lords lose the Time War really early in the story," Nick adds. "You think it's going to be a big battle to see who's going to win – but actually, they've already lost..." **DAN TOSTEVIN**

TALKING BOOK **BBC AUDIO RRP** £20
RELEASED 2 FEBRUARY

Doctor Who and the Horror of Fang Rock

BBC
DOCTOR WHO
AND THE HORROR OF FANG ROCK
TERRANCE DICKS
READ BY LOUISE JAMESON

BBC Audio's series of revisited Target Books novelisations returns for another year, starting with a spooky Fourth Doctor story from legendary writer Terrance Dicks, first published in 1978.

"Although the first few years of the Target range – from 1973 to 1975 – is considered to be its heyday, the books published in the late 1970s have a strong nostalgic appeal for fans of a certain age," says Michael Stevens, *Doctor Who* range editor. "I'm one of them; I was seven when *Doctor Who and the Horror of Fang Rock* came out in paperback. It immediately became one of my favourites."

"This production blended science-fiction with real 'edge of the seat' drama," observes Simon Power, who's provided music and sound design for the new talking book. "It was like one of those creepy old black-and-white films, but with futuristic UFOs and space aliens.

"As most of the action takes place on the craggy, hostile island of Fang Rock, this one was crying out for some creepy music and sound effects," Simon continues. "There were thundering waves, steam-generated boilers, and weather-beaten creaking doors to have fun with! I blended the music with the melancholic booming of the lighthouse siren, so that everything felt like it was anchored to the island with no escape."

WRITTEN BY Terrance Dicks
READ BY Louise Jameson
FEATURING The Fourth Doctor

"Terrance Dicks recreates the sense of creeping terror on lonely Fang Rock island," Michael adds, "and the isolation of those who find themselves washed up there – the Doctor and Leela included."

"When the Rutans arrive and swim to shore, things get even worse!" promises Simon. "They begin a killing spree of epic proportions, with members of the superstitious lighthouse crew the first of many victims."

The audiobook is read by Louise Jameson – Leela in the original serial. "Louise makes her reading début for the Target range, and her rendition is superb," Michael smiles. "She's strong on both narration and characterisation, assuming with ease the identities of innocent young Vince, jaded old Reuben, stoic Lord Palmerdale, *et al.* The result is compelling – perfect for a long, lonely winter car journey."

"As for the Doctor and Leela, they end up in a conflict where it seems the end of the world is the only outcome," Simon grins. "Or is it? Listen in and find out, folks!" **DAN TOSTEVIN**

AUDIO DRAMA **BIG FINISH RRP** £14.99 (CD), £12.99 (download)
RELEASED FEBRUARY

The Contingency Club

THE AUDIO ADVENTURES OF DOCTOR WHO
BBC
DOCTOR WHO
BRAND NEW ADVENTURES
PETER DAVISON
MATTHEW WATERHOUSE
SARAH SUTTON
AND JANET FIELDING
THE CONTINGENCY CLUB
BY PHIL MULRYNE
FEATURING
CLIVE MERRISON
LORELEI KING
PHILIP JACKSON
BIG FINISH
FULL CAST AUDIO DRAMA

The audio adventures of the Fifth Doctor, Adric, Nyssa, and Tegan continue with a visit to an iconic Victorian location.

"I had the idea of something set around Clubland in London," recalls writer Phil Mulryne, "which is the area around St James' and Pall Mall. It's still packed with clubs today, but certainly in the nineteenth century – they were a real Victorian obsession. They were these private places that men could go to have a sort of home away from home. It wasn't quite domestic – you were getting away from domesticity – but it wasn't work either. It was somewhere you could go to meet friends, have a good time, and good food and drink and conversation. I really liked that as a setting, just in terms of the atmosphere and the feel of it. *Doctor Who*'s done Victorian times brilliantly in other ways before, but this would be something different.

"So the Contingency Club is this new place that has mysteriously appeared, and grown fantastically rapidly," Phil reveals. "All of the other leading gentlemen's clubs are losing members left, right, and centre, because the leading men of the Empire – the brilliant scientists, artists, men of learning – are joining this Contingency Club, which is a bit of a mystery. I namedropped lots of real clubs that were around at the time, so there's real-world detail – but this very particular club has strange goings-on within it."

WRITTEN BY Phil Mulryne
STARRING

Peter Davison	The Doctor
Matthew Waterhouse	Adric
Sarah Sutton	Nyssa
Janet Fielding	Tegan
Clive Merrison	George
Philip Jackson	Mr Peabody
Lorelei King	The Red Queen

"All the tropes are there: rifles on the wall, and all these men sitting there chatting away," explains Matthew Waterhouse, who plays Adric, "but right at the beginning, there's a sense that something is tilted. The minute the quartet arrive, there's clearly something wrong, including waiters and staff that seem oddly similar to each other. It's interesting, because you have the almost *Avengers*-like buoyancy – this is a delightful, airy piece, with some lovely comic dialogue between the Doctor and the companions – but you quickly have the sense of something sinister, so you've got both those tones."

"I think that's what *Doctor Who* can do brilliantly," Phil asserts. "Some of the best episodes I remember watching as a child maintain the atmosphere of the setting. Hopefully this will feel Victorian, with quite formal ways of people addressing one another, and a set of rigid social structures, and things like that, but with sci-fi trappings on top of it. That atmosphere of formal Victoriana and social strata is very much part of the episode – it just happens that there's something else going on at the same time!"

That 'something else' also complements the setting. "I've tried to get away from 'high-tech', in terms of computers and robotics," Phil adds. "Even though it's weird, it's not necessarily unfamiliar technology. It's not that things in this story aren't from the period – they just shouldn't be used that way…" **DAN TOSTEVIN**

UPCOMING RELEASES

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MONDAY 16 JANUARY

■ ***Class: Series One*** BBC £17.99 (Blu-ray), £13.50 (DVD)

MONDAY 23 JANUARY

■ ***Doctor Who: The Return of Doctor Mysterio*** BBC £12.99 (Blu-ray), £9.99 (DVD)

MONDAY 6 FEBRUARY

■ ***Doctor Who: The Power of the Daleks – Collector's Limited Edition Steelbook*** BBC £24.99 (Blu-ray only)

AUDIOS

JANUARY RELEASES

■ ***The Star Men*** [Fifth Doctor] by Andrew Smith. Big Finish, £14.99 (CD), £12.99 (download)

■ ***The Beast of Kravenos*** [Fourth Doctor] by Justin Richards. Big Finish, £10.99 (CD), £8.99 (download)

■ ***The Diary of River Song: Series Two*** by Guy Adams, John Dorney, James Goss & Matt Fitton. Big Finish, £23 (CD), £20 (download)

■ ***The World Beyond the Trees*** [Eighth Doctor] by Jonathan Barnes, read by Nicola Walker. Big Finish, £2.99 (download)

■ ***Torchwood One: Before the Fall*** by Joseph Lidster, Jenny T Colgan and Matt Fitton. Big Finish, £20 (CD), £15 (download)

THURSDAY 2 FEBRUARY

■ ***The Horror of Fang Rock*** [Fourth Doctor] by Terrance Dicks, read by Louise Jameson. BBC Audio, £20 (CD)

■ ***Tales from the TARDIS Volume 2*** [a collection of previously released stories by various authors, featuring various Doctors] BBC Audio £30 (CD)

OTHER FEBRUARY RELEASES

■ ***The War Doctor Volume Four: Casualties of War*** by Guy Adams, Andrew Smith and Nicholas Briggs. Big Finish, £20 (CD, download)

■ ***The Contingency Club*** [Fifth Doctor] by Phil Mulryne. Big Finish, £14.99 (CD), £12.99 (download)

■ ***The Eternal Battle*** [Fourth Doctor] by Cavan Scott and Mark Wright. Big Finish, £10.99 (CD), £8.99 (download)

■ ***Gardeners' Worlds*** [Third Doctor] by George Mann, read by Tim Treloar. Big Finish, £2.99 (download)

THURSDAY 2 MARCH

■ ***Four to Doomsday*** [Fifth Doctor] by Terrance Dicks. BBC Audio, £20 (CD)

OTHER MARCH RELEASES

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MAGAZINES

THURSDAY 9 FEBRUARY

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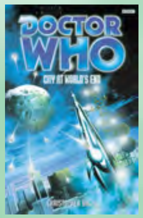

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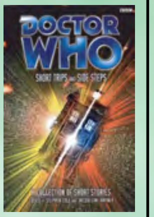

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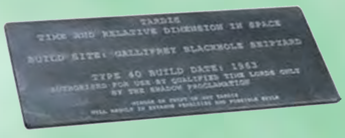

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The Watcher's Chronometrically Cryptic... Christmas Quiz

ANSWERS

So, my little family of quizlings, how did you get on? I'm sure you worked out the cryptic puzzle in less time than it takes to say 'Deadman's secret key, Smallwood, Ringwood, Gurney', didn't you? But just in case you didn't:

A = 1966 **B** = 1976 **C** = 1986
D = 1996 **E** = 2006 **F** = 2016

Yes, it really was that simple. And the answers were a doddle, right? Here we go...

LETTERS AND NUMBERS

1 22 (the number of new episodes transmitted in 1976).
2 The Doctor regenerating.
3 The Cybermen, who appeared in four episodes apiece in 1966 and 2006.
4 Other Time Lords.
5 Actors to play the Master (Peter Pratt, Anthony Ainley, Gordon Tipple, Eric Roberts).

TITLE TATTLE

6 Bell and Seeds (*Bell of Doom* and *The Seeds of Doom*).
7 Steel (*The Steel Sky* and *The Age of Steel*).
8 Return (*The Return* and *The Return of Doctor Mysterio*).
9 Fear (*The Hand of Fear* and *Fear Her*).
10 Planet (*The Abandoned Planet*, *The Tenth Planet*, and *The Impossible Planet*).

CONNECTIONS

11 Riding a horse (in *The Masque of Mandragora* and *The Girl in the Fireplace*).
12 Infection by alien plants (Charles Winlett and Arnold Keeler in *The Seeds of Doom*, and Ruth Baxter in *The Trial of a Time Lord*).
13 Brain transplantation (in *The Brain of Morbius*, *The Trial of a Time Lord*, and *Rise of The Cybermen*/*The Age of Steel* and *Army of Ghosts*/*Doomsday*).

14 *The One-Eyed Monster*, a working title for *The Idiot's Lantern*, accurately describes a Monoid from *The Ark*.
15 *The Foe from the Future*, an unused storyline from 1976, is the opposite of *Friend from the Future*, Bill's introductory short in 2016.

LOCATION, LOCATION, LOCATION

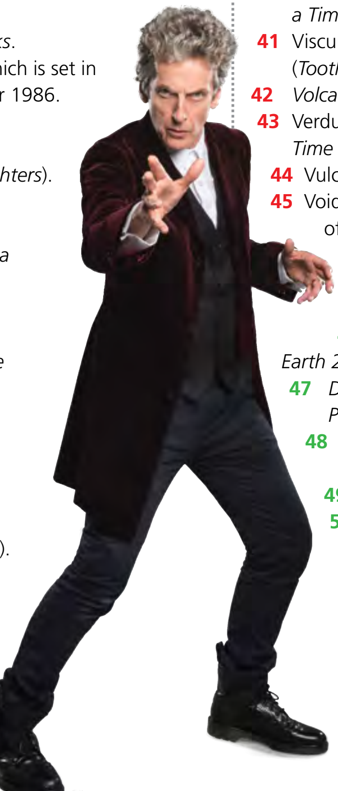
16 Antarctica (in *The Tenth Planet* and *The Seeds of Doom*).
17 *The Highlanders* and *Tooth and Claw*, both set in Scotland.
18 The Matrix (in *The Deadly Assassin* and *The Trial of a Time Lord* – the second time was in 1983's *Arc of Infinity*).
19 (a) San Francisco (in the TV Movie); (b) New York (in *The Return of Doctor Mysterio*); (c) Paris (in *The Massacre* and *The Girl in the Fireplace*).
20 A beach (a Cornish cove in *The Smugglers*, the Rock of Sorrows in *The Trial of a Time Lord*, and Bad Wolf Bay in *Doomsday*).

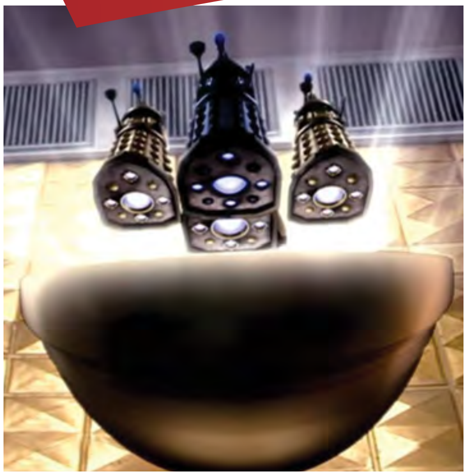
COMINGS AND GOINGS

21 Sarah Jane Smith (in *The Hand of Fear* and *School Reunion*).
22 A Victorian-style wood-panelled TARDIS interior (in *The Masque of Mandragora* and the TV Movie).
23 The Blackpool *Doctor Who* Exhibition, which ran from 1974-85.
24 *The Power of the Daleks*.
25 In *The Tenth Planet*, which is set in the futuristic space year 1986.

PURELY HONORARY

26 Dr Caligari (*The Gunfighters*).
27 Dr Chester (*The Seeds of Doom*).
28 Dr Crozier (*The Trial of a Time Lord*).
29 Dr Grace Holloway (The TV Movie).
30 Dr Kendrick (*Rise of the Cybermen*).
31 Doctor Mysterio (*The Return of Doctor Mysterio*).
32 Doc Holliday (*The Gunfighters*).
33 Dr Swift (The TV Movie).
34 Dr Carter (*The Hand of Fear*).
35 Dr Rajesh Singh (*Doomsday*).





TAKE A LETTER

The answers all begin with the letter V – and just in case the clue was baffling, that's the production code for *The Daleks' Master Plan*...

36 Von Wer (*The Highlanders*).
37 Valeyard (*The Trial of a Time Lord*).
38 Vitex (*Rise of the Cybermen*/*The Age of Steel*).
39 Vancouver (where the TV Movie was filmed).
40 Vervoids (*The Trial of a Time Lord*).
41 Viscum album (*Tooth and Claw*).
42 *Volcano* (the first episode screened in 1966).
43 Verduna (according to Yrcanos in *The Trial of a Time Lord*).
44 Vulcan (*The Power of the Daleks*).
45 Void Ship (which brought the four members of the Cult of Skaro in *Army of Ghosts*/*Doomsday*).

AND FINALLY...

46 *Daleks: Invasion Earth 2150 AD*.
47 *Doctor Who and the Pescatons*.
48 The *Radio Times* comic strip.
49 *Torchwood*.
50 *Class*.

The Watcher

Wotcha!

The page that resists all attempts to change it into something else. BY **THE WATCHER**

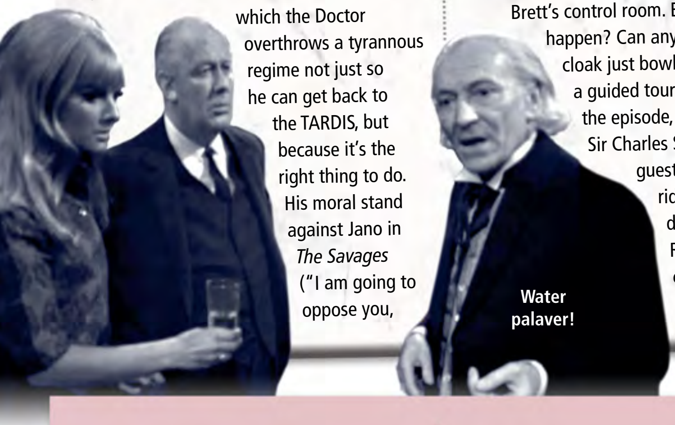
A History of Doctor Who in 100 Objects...

#77

POLLY'S GLASS OF WATER

Considering it's one of the most significant milestones in *Doctor Who* history, *The War Machines* isn't half peculiar. In the space of just four episodes, it effectively rips up the show's rulebook and sets a fresh template for the next decade or so, until Tom Baker's Doctor slips the surly bonds of UNIT HQ. Not every story between 1966 and 1976 is indebted to *The War Machines*, but a heck of a lot of them are.

What's remarkable is how haphazardly the masterplan is put into action – not just by WOTAN, but by the incoming production team. Having worked their way through a backlog of scripts bequeathed by their predecessors, producer Innes Lloyd and story editor Gerry Davis set out their stall in two consecutive serials written by Ian Stuart Black. First comes *The Savages*, which takes the old 'utopia hiding a dark secret' scenario rehearsed in the Morphoton episode of *The Keys of Marinus* and uses it to frame a new kind of story, in which the Doctor overthrows a tyrannous regime not just so he can get back to the TARDIS, but because it's the right thing to do. His moral stand against Jano in *The Savages* ("I am going to oppose you, just in the same way that I oppose the Daleks or any other menace to common humanity!") quietly reinvents *Doctor Who* on the spot: everything from *The Moonbase* to *Planet of the Ood* begins here. But there's an altogether louder change just around the corner.



Water palaver!

There's nothing subtle about *The War Machines*. From the moment the TARDIS touches down in Fitzroy Square, you can hear the crunching of gears as Davis and Lloyd unsentimentally transform *Doctor Who* from an adventure in space and time into a kind of junior *Quatermass*, all scientists and soldiers and civil servants and press conferences and people watching television in pubs.

A big bleeping tank.

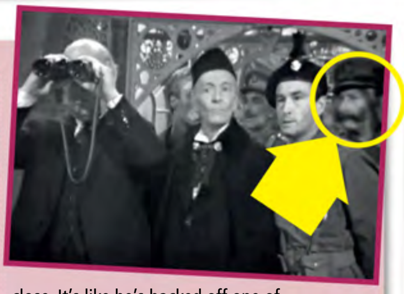
There's much to be said for this new approach: in the long term it paves the way for the Pertwee era, and in the short term it ushers in a terrific new pair of companions. But the tactics by which *The War Machines* achieves its goals are, not to beat about the bush, astonishingly crude. It's a story that cares little for trivialities like character, continuity and common sense. This much is clear from the get-go, when an unexplained pricking of the Doctor's thumbs prompts him to announce that he "really must investigate" the Post Office Tower, whereupon we cut to him being deferentially ushered into Professor Brett's control room. Eh? How did that happen? Can any old bloke in a cloak just bowl up and expect a guided tour? By the end of the episode, the Doctor is Sir Charles Summer's house guest. It's entirely ridiculous. Four decades later Russell T Davies came up with the psychic paper to cover this sort of eventuality, but *The War Machines* simply isn't interested in details like that. The plot exists purely to facilitate scenes of big bleeping tanks knocking over piles of boxes and blowing smoke at soldiers, and it's far too busy achieving this aim to bother with the piffling matter of making a blind bit of sense. At the start of Episode 3, Ben bursts from the warehouse and dramatically declares that a War Machine "just killed someone!" The fact that he didn't see this happen, being at Sir Charles' house at the time, is secondary to the fact that the story needs him to say it at that moment. And spare a thought for poor post-hypnotic Dodo, prescribed 48 hours of sleep because Gerry Davis wants shot of her. By contrast, when Professor Brett recovers from his conditioning, he's as right as rain within seconds.

In fact, the time-frame is all over the place. The machines are miraculously up and running a matter of hours after WOTAN first orders their construction. The discovery of an unfortunate tramp's body at 3am makes it into the same morning's paper. Perhaps best of all, there's a wonderful bit when the Doctor, reeling in shock from WOTAN's zappy phone call, begs for a glass of water. Polly and Sir Charles obligingly rush off to fetch it (it's a two-person job), leaving the Doctor to have a long and rambling scene with the possessed Dodo. It's fully a minute and a half before Polly and Sir Charles breathlessly rush back in with that urgent glass of water. What on earth took them so long? Actually, don't ask; just accept. A plot that makes no sense? A posh bloke called Charles? A dramatic climax at the top of a tall building? I think we've found ourselves a new *Black Orchid*.

IN A NUTSHELL: Positive Wotan.

SUPPORTING ARTIST *of the month*

From Zargo's beard to Dibber's sideburns, *Doctor Who* has always been a fertile hunting ground for outlandish facial hair. However, the most splendid exhibit of all belongs not to an extravagantly decorated alien, but to a non-speaking army officer in Episode 3 of *The War Machines*. He first turns up at around 16:18, but we get a better look at him at 19:41, where he has a swagger stick tucked under his arm in the approved Lethbridge-Stewart fashion. But any physical resemblance to the Brigadier ends there, blown away by the most dazzlingly ridiculous moustache ever broadcast on pre-watershed television. He's back again at 20:35, until the cameraman wisely edges him out of shot – but then a few moments later he sidles into a tighter frame, and wham! There it is in all its glory. 'Walrus' doesn't even come close. It's like he's hacked off one of Aggedor's limbs and glued it under his nose. It's *amazing*.



Pink Floyd TOP TEN

▲ COMFORTABLY DUM ▲
▲ THE QUARK SIDE OF THE MOON ▲
▼ WELCOME TO THE FOOD MACHINE ▼
▼ BILLIE PIPER AT THE GATES OF DAWN ▼
▲ DALEK SAUCERFUL OF SECRETS ▲
▼ THE DAVISON BELL ▼
▲ THE GREAT GIG IN THE SKYBASE ▲
▼ A MOMENTARY LAPSE OF SEZON ▼
▲ ANOTHER BROCK IN THE WALL ▲
▼ SHINE ON YOU CRAZY DYMOND ▼

WHAT A LOAD OF RUBEISH

The puzzled professor examines the oldest material in the cosmos.

ARE WE IN THE *RIGHT* GEAR?
SILENCE! THEY DID THAT ONE LAST MONTH, YOU *FOOL*.

VERDICT: "Eh?"

THE *Six Faces* OF DELUSION

They're a well-connected lot, the cast of *The War Machines*. Which five of these family connections are true, and which one is a monkey's uncle?

Answer revealed at the bottom of the page.

1. William Mervyn, who plays Sir Charles Summer, was the father of future *Doctor Who* production designer Michael Pickwoad.
2. Sandra Bryant, who plays Kitty, was married to production designer and art director Terry Gough, whose credits include Nicolas Roeg's *Walkabout*.
3. John Cater, who plays Professor Krimpton, was married to Wendy Gifford, who played another computer slave, Miss Garrett in *The Ice Warriors*.
4. Ric Felgate, who plays the American journalist, was married to Cynthia Felgate, creator of the long-running BBC children's show *Playdays*.
5. John Harvey, who played Professor Brett, was the grandfather of playwright Jonathan Harvey, creator of *Beautiful Thing* and the sitcom *Gimme Gimme Gimme*.
6. Alan Curtis, who played Major Green, was married to a flamboyant bisexual singer called Yana who was a household name in the late 1950s.

The Six Faces of Delusion: Number 5 is a farrago of tissues. The others are all true.

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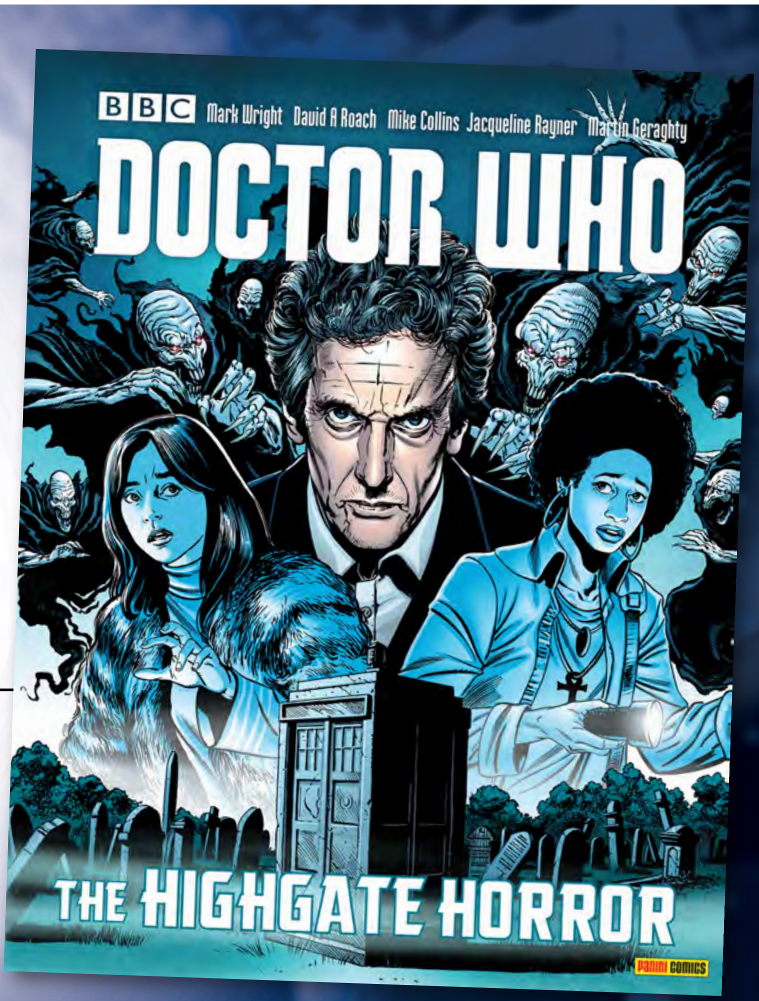
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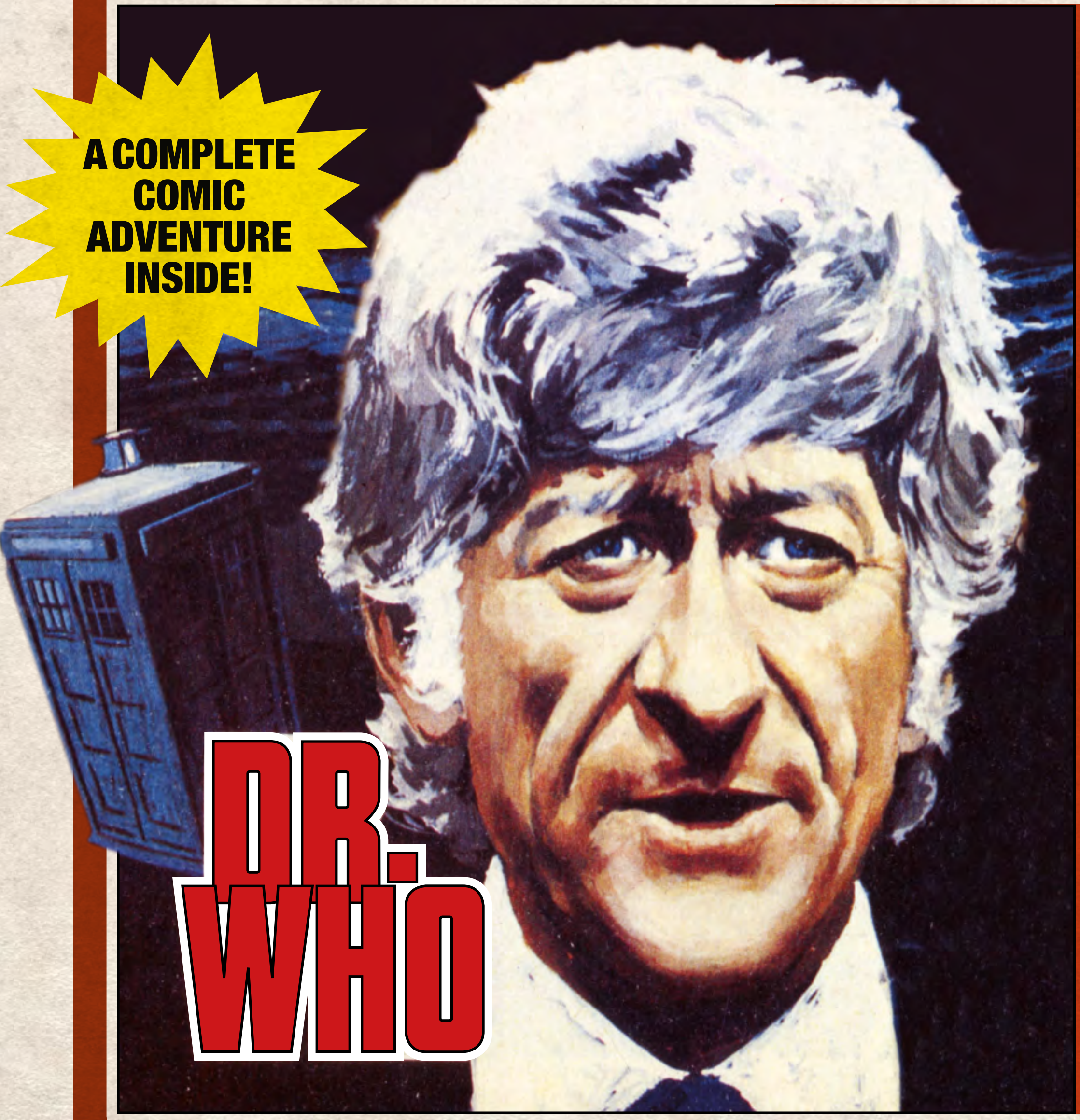

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POLYSTYLE PUBLICATION

Long before **Doctor Who Magazine** first hit newsagents' shelves as *Doctor Who Weekly* at the tail end of the 1970s, the Doctor's comic strip adventures had already appeared in a number of other publications. Initially, the First Doctor had popped up in the pages of *TV Comic*, published by Polystyle, way back in November 1964, just a year after the series itself had launched on television. The stories were often simple affairs, but were packed with action, thrills and monsters. From Daleks and Cybermen, to new menaces like Kleptons and Trods, *TV Comic*'s strip kept readers entertained throughout the 1960s, and was a valuable source of entertainment at a time when, other than on TV and within World Distributors' *Dr Who Annual*s, there was very little new *Doctor Who* fiction to be found anywhere.

The Second Doctor continued the tradition with two or three pages of action each week in *TV Comic*, but in the early 1970s, as Jon Pertwee's Third Doctor took the TV series to new heights of success, the comic strip moved from *TV Comic* to the pages of Polystyle's *Countdown* (which later became *TV Action*). This comic, aimed at older children, was a glossier, more sophisticated publication. The strip's artwork was detailed and realistic, and readers soon enjoyed more complex adventures than had previously been the norm. One of the most fondly remembered and best-loved artists working on the strip at the time was Gerry Haylock, and one of his most celebrated stories was 1972's **Sub Zero*, written by Dennis Hooper, which we proudly present here, cleaned up and restored for 2017.

So, curl up on the sofa, take yourself back to the 70s, and countdown to adventure. 3… 2… 1… *GO!*

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Art by GERRY HAYLOCK
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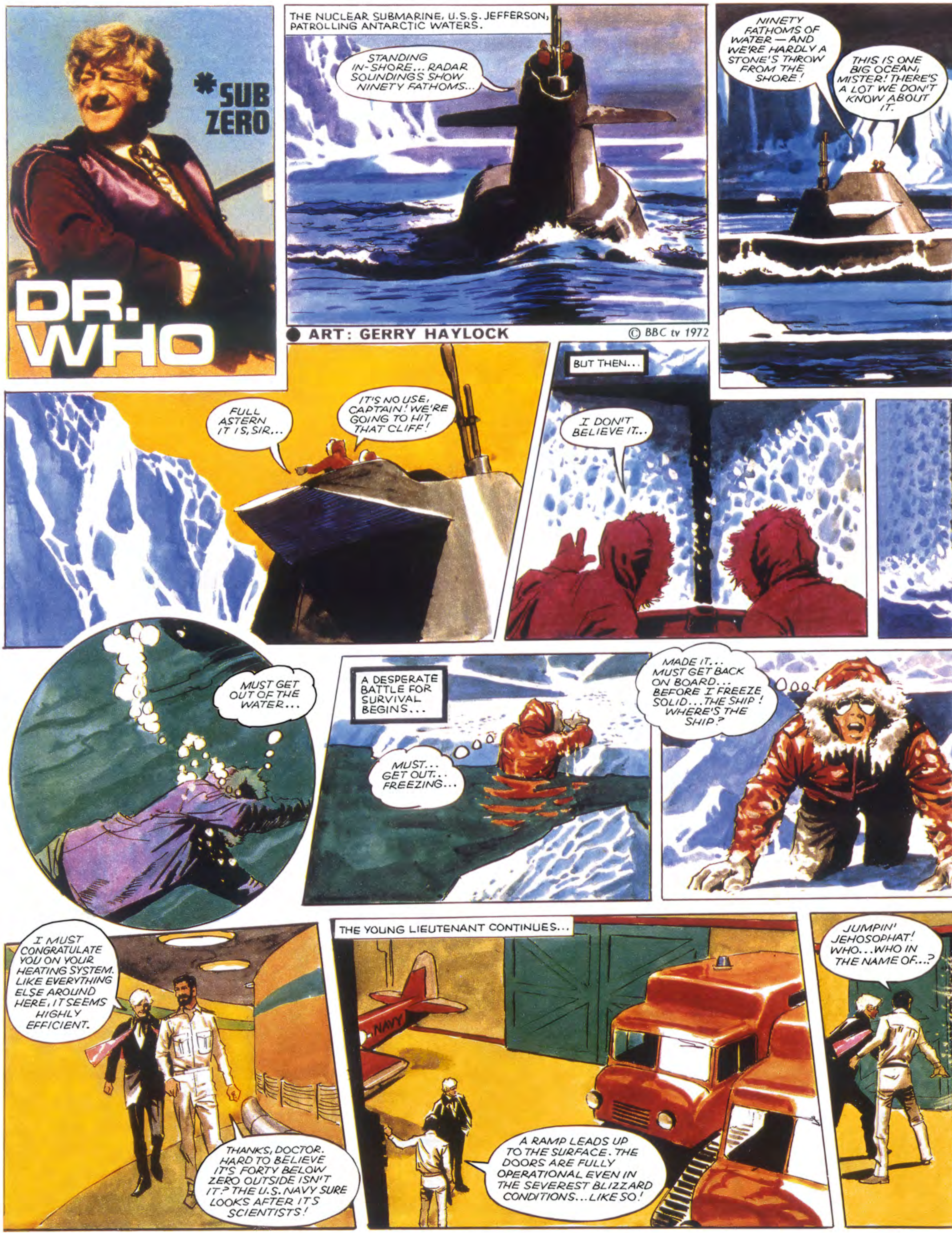
*SUB ZERO
DR. WHO
THE NUCLEAR SUBMARINE, U.S.S. JEFFERSON, PATROLLING ANTARCTIC WATERS.
STANDING IN-SHORE... RADAR SOUNDINGS SHOW NINETY FATHOMS...
NINETY FATHOMS OF WATER — AND WE'RE HARDLY A STONE'S THROW FROM THE SHORE!
THIS IS ONE BIG OCEAN, MISTER! THERE'S A LOT WE DON'T KNOW ABOUT IT.
FULL ASTERN IT IS, SIR...
IT'S NO USE, CAPTAIN! WE'RE GOING TO HIT THAT CLIFF!
BUT THEN...
I DON'T BELIEVE IT...
MUST GET OUT OF THE WATER...
A DESPERATE BATTLE FOR SURVIVAL BEGINS...
MUST... GET OUT... FREEZING...
MADE IT... MUST GET BACK ON BOARD... BEFORE I FREEZE SOLID... THE SHIP! WHERE'S THE SHIP?
I MUST CONGRATULATE YOU ON YOUR HEATING SYSTEM. LIKE EVERYTHING ELSE AROUND HERE, IT SEEMS HIGHLY EFFICIENT.
THANKS, DOCTOR. HARD TO BELIEVE IT'S FORTY BELOW ZERO OUTSIDE ISN'T IT? THE U.S. NAVY SURE LOOKS AFTER ITS SCIENTISTS!
THE YOUNG LIEUTENANT CONTINUES...
NAVY
A RAMP LEADS UP TO THE SURFACE. THE DOORS ARE FULLY OPERATIONAL EVEN IN THE SEVEREST BLIZZARD CONDITIONS... LIKE SO!
JUMPIN' JEHOSOPHAT! WHO... WHO IN THE NAME OF...?

● ART: GERRY HAYLOCK

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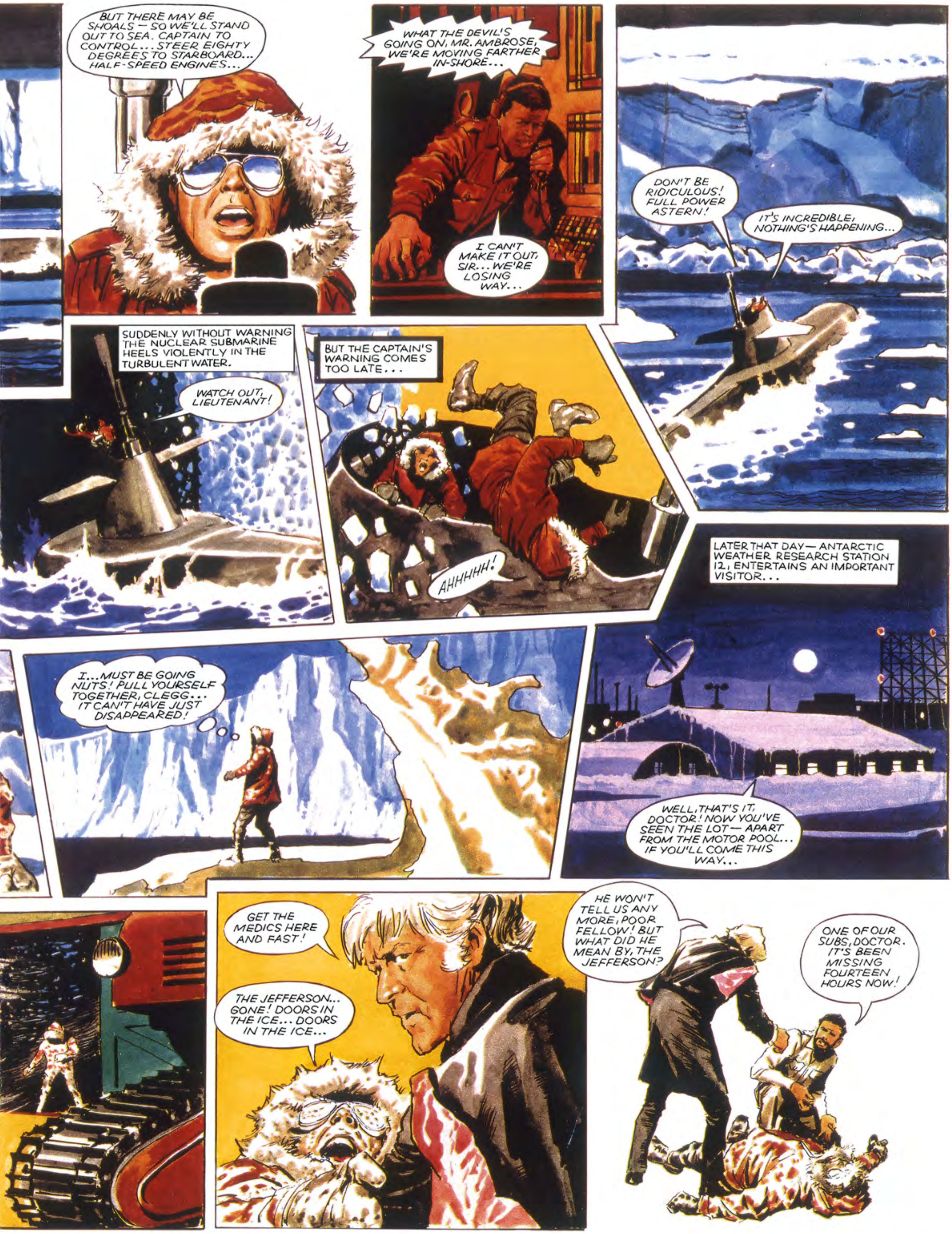
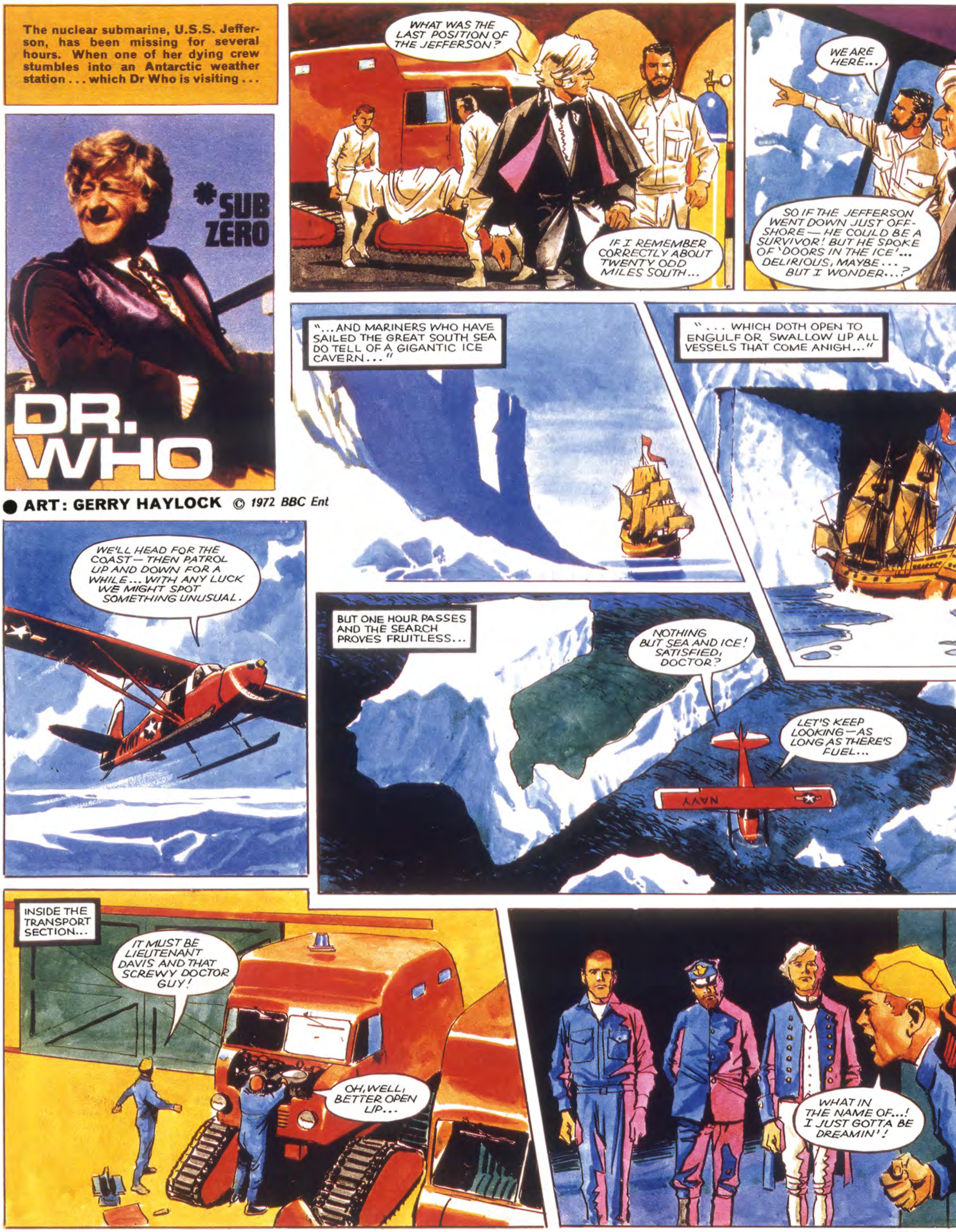
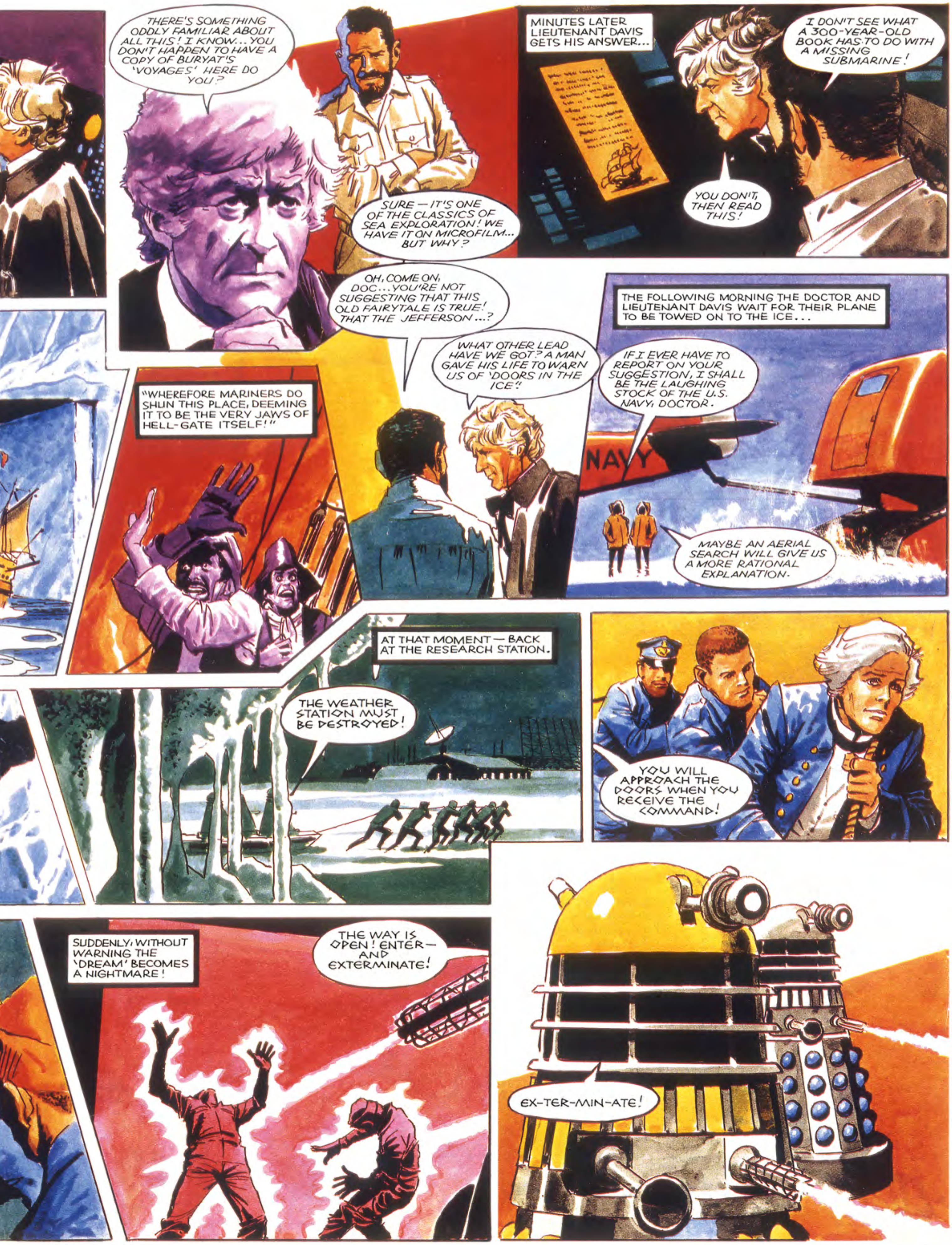

BUT THERE MAY BE SHOALS — SO WE'LL STAND OUT TO SEA. CAPTAIN TO CONTROL... STEER EIGHTY DEGREES TO STARBOARD... HALF-SPEED ENGINES...
WHAT THE DEVIL'S GOING ON, MR. AMBROSE, WE'RE MOVING FARTHER IN-SHORE...
I CAN'T MAKE IT OUT, SIR... WE'RE LOSING WAY...
DON'T BE RIDICULOUS! FULL POWER ASTERN!
IT'S INCREDIBLE, NOTHING'S HAPPENING...
SUDDENLY WITHOUT WARNING THE NUCLEAR SUBMARINE HEELS VIOLENTLY IN THE TURBULENT WATER.
WATCH OUT, LIEUTENANT!
BUT THE CAPTAIN'S WARNING COMES TOO LATE...
AHHHHH!
LATER THAT DAY — ANTARCTIC WEATHER RESEARCH STATION 12, ENTERTAINS AN IMPORTANT VISITOR...
I... MUST BE GOING NUTS! PULL YOURSELF TOGETHER, CLEGG... IT CAN'T HAVE JUST DISAPPEARED!
WELL, THAT'S IT, DOCTOR! NOW YOU'VE SEEN THE LOT — APART FROM THE MOTOR POOL... IF YOU'LL COME THIS WAY...
GET THE MEDICS HERE AND FAST!
THE JEFFERSON... GONE! DOORS IN THE ICE... DOORS IN THE ICE...
HE WON'T TELL US ANY MORE, POOR FELLOW! BUT WHAT DID HE MEAN BY, THE JEFFERSON?
ONE OF OUR SUBS, DOCTOR. IT'S BEEN MISSING FOURTEEN HOURS NOW!

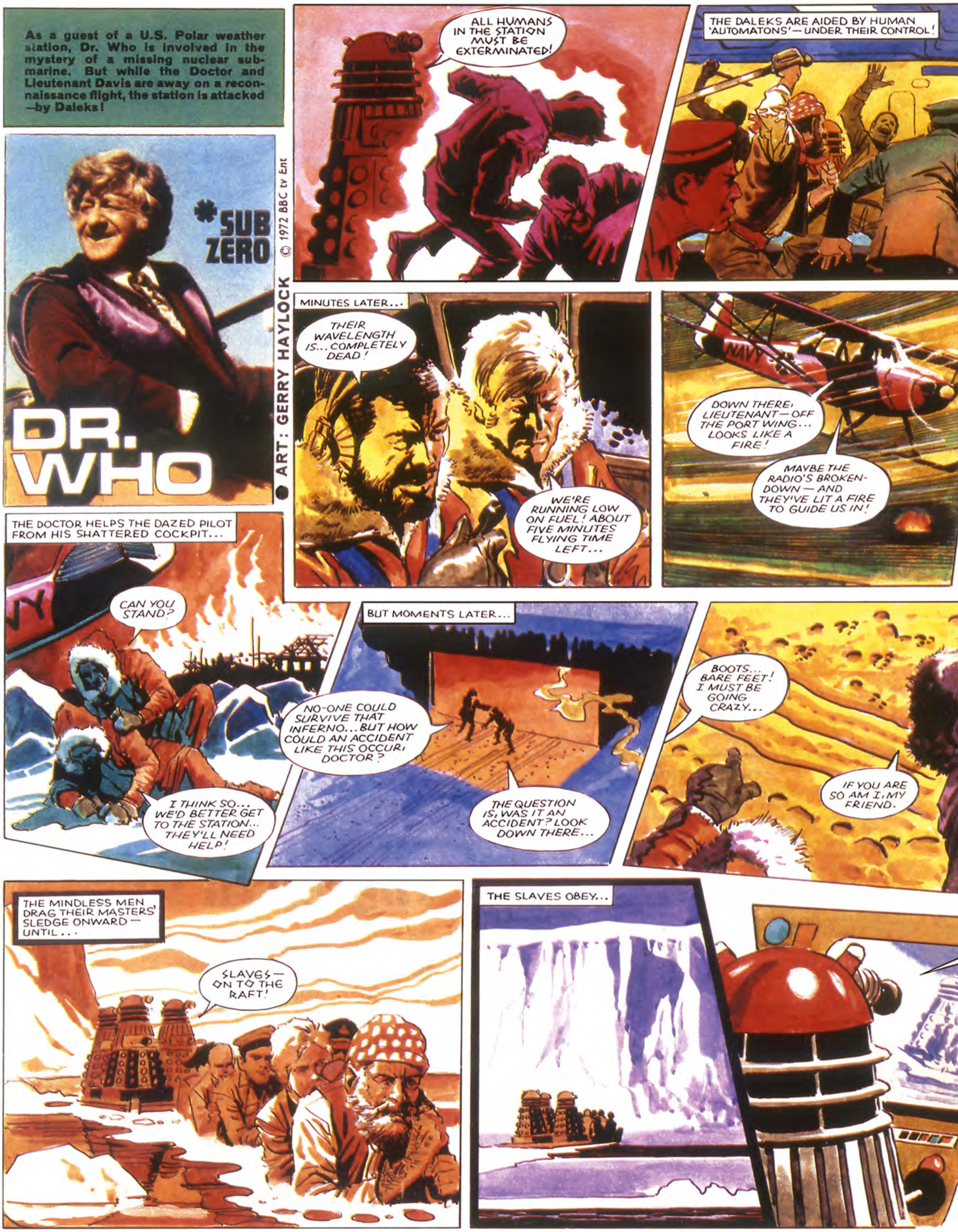
The nuclear submarine, U.S.S. Jefferson, has been missing for several hours. When one of her dying crew stumbles into an Antarctic weather station . . . which Dr Who is visiting . . .


*SUB ZERO
DR. WHO
WHAT WAS THE LAST POSITION OF THE JEFFERSON?
IF I REMEMBER CORRECTLY ABOUT TWENTY ODD MILES SOUTH...
WE ARE HERE...
SO IF THE JEFFERSON WENT DOWN JUST OFF-SHORE — HE COULD BE A SURVIVOR! BUT HE SPOKE OF 'DOORS IN THE ICE'... DELIRIOUS, MAYBE... BUT I WONDER...?
"...AND MARINERS WHO HAVE SAILED THE GREAT SOUTH SEA DO TELL OF A GIGANTIC ICE CAVERN..."
"... WHICH DOTH OPEN TO ENGULF OR SWALLOW UP ALL VESSELS THAT COME ANIGH..."
WE'LL HEAD FOR THE COAST — THEN PATROL UP AND DOWN FOR A WHILE... WITH ANY LUCK WE MIGHT SPOT SOMETHING UNUSUAL.
BUT ONE HOUR PASSES AND THE SEARCH PROVES FRUITLESS...
NOTHING BUT SEA AND ICE! SATISFIED, DOCTOR?
LET'S KEEP LOOKING — AS LONG AS THERE'S FUEL...
NAVY
INSIDE THE TRANSPORT SECTION...
IT MUST BE LIEUTENANT DAVIS AND THAT SCREWY DOCTOR GUY!
OH, WELL, BETTER OPEN UP...
WHAT IN THE NAME OF...! I JUST GOTTA BE DREAMIN'!

● **ART: GERRY HAYLOCK** *© 1972 BBC Ent*


THERE'S SOMETHING ODDLY FAMILIAR ABOUT ALL THIS! I KNOW... YOU DON'T HAPPEN TO HAVE A COPY OF BURYAT'S 'VOYAGES' HERE DO YOU?
SURE — IT'S ONE OF THE CLASSICS OF SEA EXPLORATION! WE HAVE IT ON MICROFILM... BUT WHY?
MINUTES LATER LIEUTENANT DAVIS GETS HIS ANSWER...
I DON'T SEE WHAT A 300-YEAR-OLD BOOK HAS TO DO WITH A MISSING SUBMARINE!
YOU DON'T, THEN READ THIS!
"WHEREFORE MARINERS DO SHUN THIS PLACE, DEEMING IT TO BE THE VERY JAWS OF HELL-GATE ITSELF!"
OH, COME ON, DOC... YOU'RE NOT SUGGESTING THAT THIS OLD FAIRYTALE IS TRUE! THAT THE JEFFERSON...?
WHAT OTHER LEAD HAVE WE GOT? A MAN GAVE HIS LIFE TO WARN US OF 'DOORS IN THE ICE'!
THE FOLLOWING MORNING THE DOCTOR AND LIEUTENANT DAVIS WAIT FOR THEIR PLANE TO BE TOWED ON TO THE ICE...
IF I EVER HAVE TO REPORT ON YOUR SUGGESTION, I SHALL BE THE LAUGHING STOCK OF THE U.S. NAVY, DOCTOR.
NAVY
MAYBE AN AERIAL SEARCH WILL GIVE US A MORE RATIONAL EXPLANATION.
AT THAT MOMENT — BACK AT THE RESEARCH STATION.
THE WEATHER STATION MUST BE DESTROYED!
YOU WILL APPROACH THE DOORS WHEN YOU RECEIVE THE COMMAND!
SUDDENLY, WITHOUT WARNING THE 'DREAM' BECOMES A NIGHTMARE!
THE WAY IS OPEN! ENTER — AND EXTERMINATE!
EX-TER-MIN-ATE!

As a guest of a U.S. Polar weather station, Dr. Who is involved in the mystery of a missing nuclear submarine. But while the Doctor and Lieutenant Davis are away on a reconnaissance flight, the station is attacked —by Daleks!


DR. WHO
*SUB ZERO
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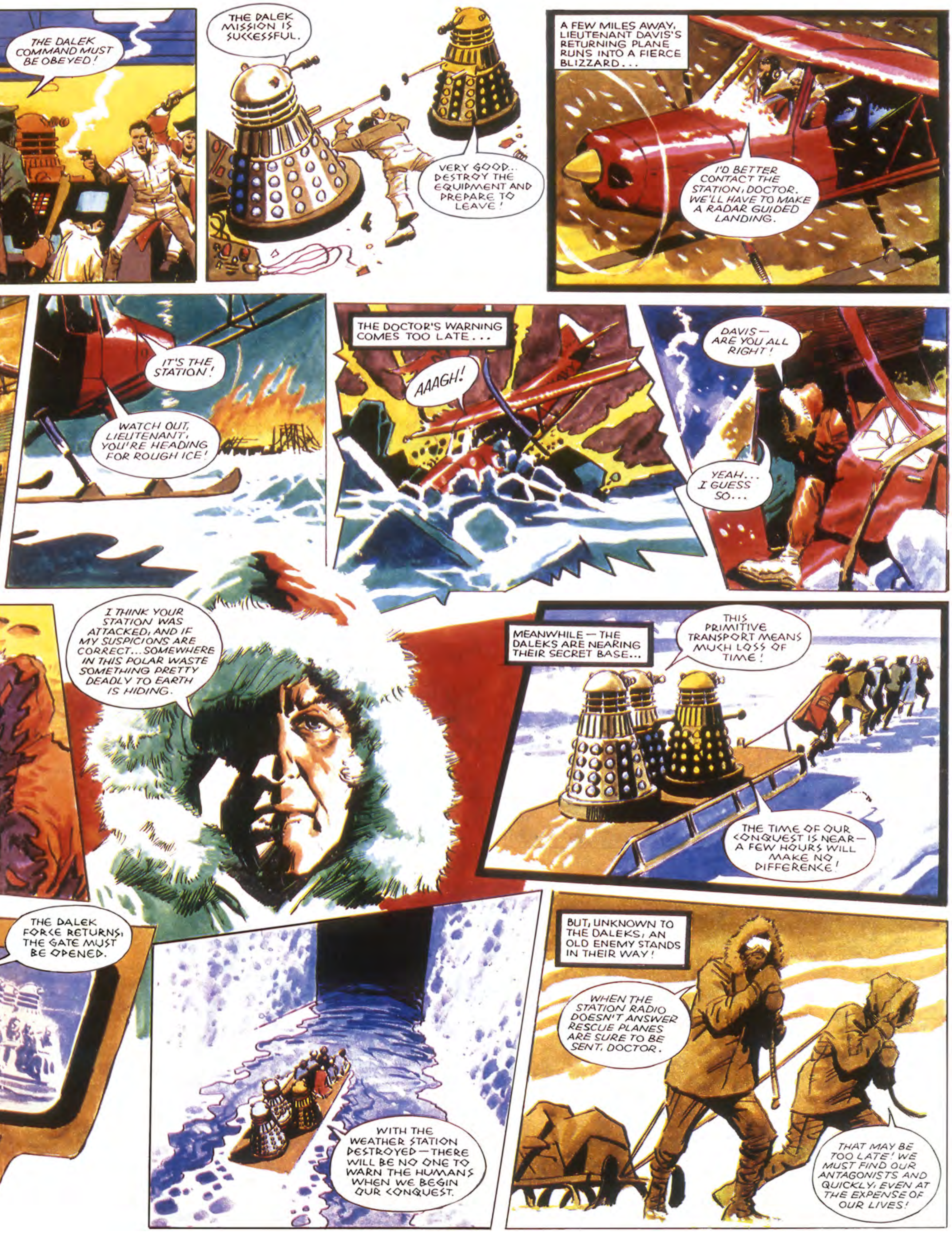
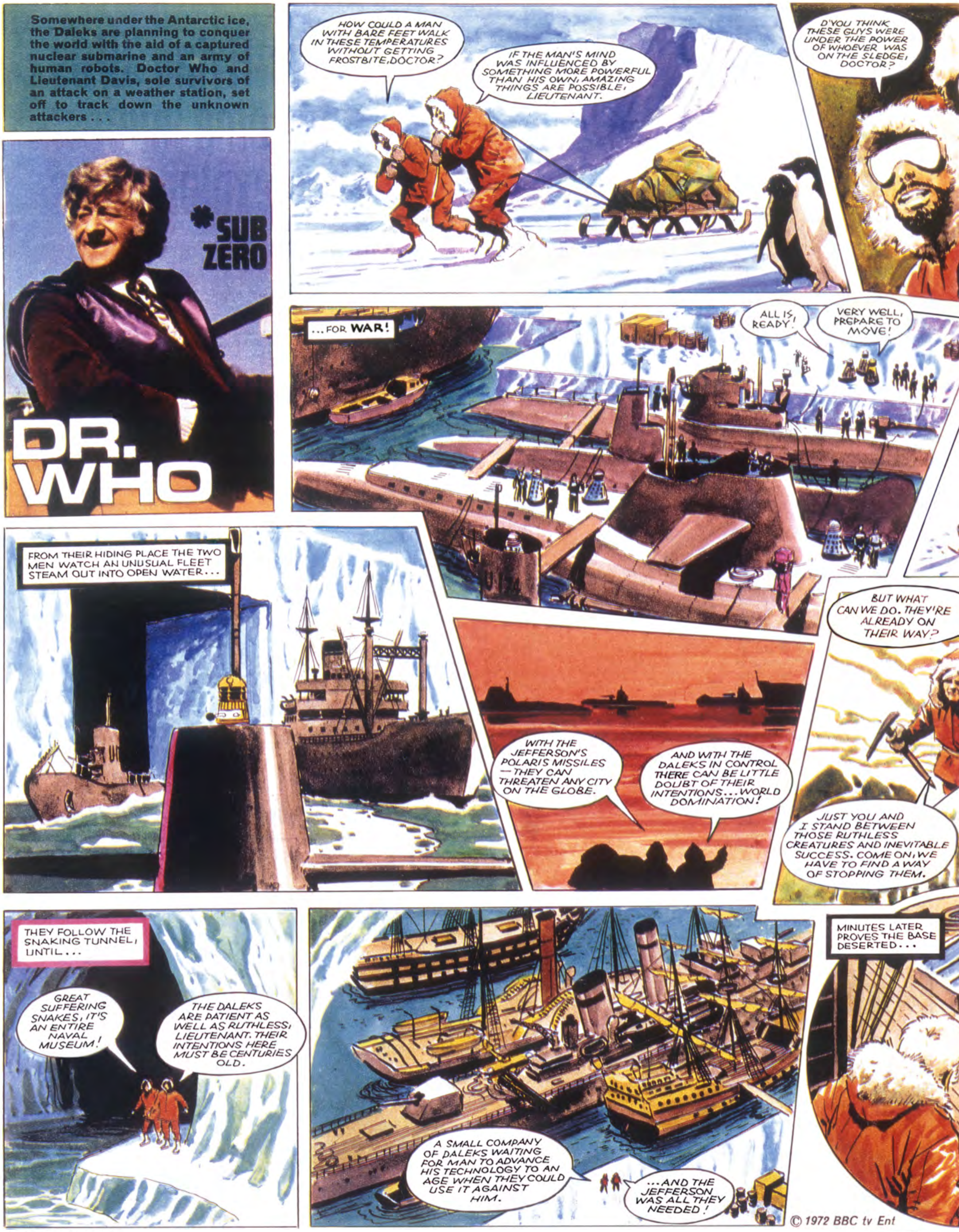
● ART: GERRY HAYLOCK
ALL HUMANS IN THE STATION MUST BE EXTERMINATED!
THE DALEKS ARE AIDED BY HUMAN 'AUTOMATONS'— UNDER THEIR CONTROL!
MINUTES LATER...
THEIR WAVELENGTH IS... COMPLETELY DEAD!
WE'RE RUNNING LOW ON FUEL! ABOUT FIVE MINUTES FLYING TIME LEFT...
NAVY
DOWN THERE, LIEUTENANT—OFF THE PORT WING... LOOKS LIKE A FIRE!
MAYBE THE RADIO'S BROKEN-DOWN — AND THEY'VE LIT A FIRE TO GUIDE US IN!
THE DOCTOR HELPS THE DAZED PILOT FROM HIS SHATTERED COCKPIT...
CAN YOU STAND?
I THINK SO... WE'D BETTER GET TO THE STATION... THEY'LL NEED HELP!
BUT MOMENTS LATER...
NO-ONE COULD SURVIVE THAT INFERNO... BUT HOW COULD AN ACCIDENT LIKE THIS OCCUR, DOCTOR?
THE QUESTION IS, WAS IT AN ACCIDENT? LOOK DOWN THERE...
BOOTS... BARE FEET! I MUST BE GOING CRAZY...
IF YOU ARE SO AM I, MY FRIEND.
THE MINDLESS MEN DRAG THEIR MASTERS' SLEDGE ONWARD — UNTIL...
SLAVES — ON TO THE RAFT!
THE SLAVES OBEY...


THE DALEK COMMAND MUST BE OBEYED!
THE DALEK MISSION IS SUCCESSFUL.
VERY GOOD.. DESTROY THE EQUIPMENT AND PREPARE TO LEAVE!
A FEW MILES AWAY, LIEUTENANT DAVIS'S RETURNING PLANE RUNS INTO A FIERCE BLIZZARD...
I'D BETTER CONTACT THE STATION, DOCTOR. WE'LL HAVE TO MAKE A RADAR GUIDED LANDING.
IT'S THE STATION!
WATCH OUT, LIEUTENANT, YOU'RE HEADING FOR ROUGH ICE!
THE DOCTOR'S WARNING COMES TOO LATE...
AAAGH!
DAVIS— ARE YOU ALL RIGHT!
YEAH... I GUESS SO...
I THINK YOUR STATION WAS ATTACKED, AND IF MY SUSPICIONS ARE CORRECT... SOMEWHERE IN THIS POLAR WASTE SOMETHING PRETTY DEADLY TO EARTH IS HIDING.
MEANWHILE — THE DALEKS ARE NEARING THEIR SECRET BASE...
THIS PRIMITIVE TRANSPORT MEANS MUCH LOSS OF TIME!
THE TIME OF OUR CONQUEST IS NEAR— A FEW HOURS WILL MAKE NO DIFFERENCE!
THE DALEK FORCE RETURNS, THE GATE MUST BE OPENED.
WITH THE WEATHER STATION DESTROYED — THERE WILL BE NO ONE TO WARN THE HUMANS WHEN WE BEGIN OUR CONQUEST.
BUT, UNKNOWN TO THE DALEKS, AN OLD ENEMY STANDS IN THEIR WAY!
WHEN THE STATION RADIO DOESN'T ANSWER RESCUE PLANES ARE SURE TO BE SENT, DOCTOR.
THAT MAY BE TOO LATE! WE MUST FIND OUR ANTAGONISTS AND QUICKLY, EVEN AT THE EXPENSE OF OUR LIVES!

DR. WHO

*SUB ZERO

Somewhere under the Antarctic ice, the Daleks are planning to conquer the world with the aid of a captured nuclear submarine and an army of human robots. Doctor Who and Lieutenant Davis, sole survivors of an attack on a weather station, set off to track down the unknown attackers . . .


HOW COULD A MAN WITH BARE FEET WALK IN THESE TEMPERATURES WITHOUT GETTING FROSTBITE, DOCTOR?
IF THE MAN'S MIND WAS INFLUENCED BY SOMETHING MORE POWERFUL THAN HIS OWN, AMAZING THINGS ARE POSSIBLE, LIEUTENANT.
D'YOU THINK THESE GUYS WERE UNDER THE POWER OF WHOEVER WAS ON THE SLEDGE, DOCTOR?
...FOR WAR!
ALL IS READY!
VERY WELL, PREPARE TO MOVE!
FROM THEIR HIDING PLACE THE TWO MEN WATCH AN UNUSUAL FLEET STEAM OUT INTO OPEN WATER...
WITH THE JEFFERSON'S POLARIS MISSILES —THEY CAN THREATEN ANY CITY ON THE GLOBE.
AND WITH THE DALEKS IN CONTROL THERE CAN BE LITTLE DOUBT OF THEIR INTENTIONS...WORLD DOMINATION!
BUT WHAT CAN WE DO. THEY'RE ALREADY ON THEIR WAY?
JUST YOU AND I STAND BETWEEN THOSE RUTHLESS CREATURES AND INEVITABLE SUCCESS. COME ON, WE HAVE TO FIND A WAY OF STOPPING THEM.
THEY FOLLOW THE SNAKING TUNNEL, UNTIL...
GREAT SUFFERING SNAKES, IT'S AN ENTIRE NAVAL MUSEUM!
THE DALEKS ARE PATIENT AS WELL AS RUTHLESS, LIEUTENANT. THEIR INTENTIONS HERE MUST BE CENTURIES OLD.
A SMALL COMPANY OF DALEKS WAITING FOR MAN TO ADVANCE HIS TECHNOLOGY TO AN AGE WHEN THEY COULD USE IT AGAINST HIM.
...AND THE JEFFERSON WAS ALL THEY NEEDED!
MINUTES LATER PROVES THE BASE DESERTED...

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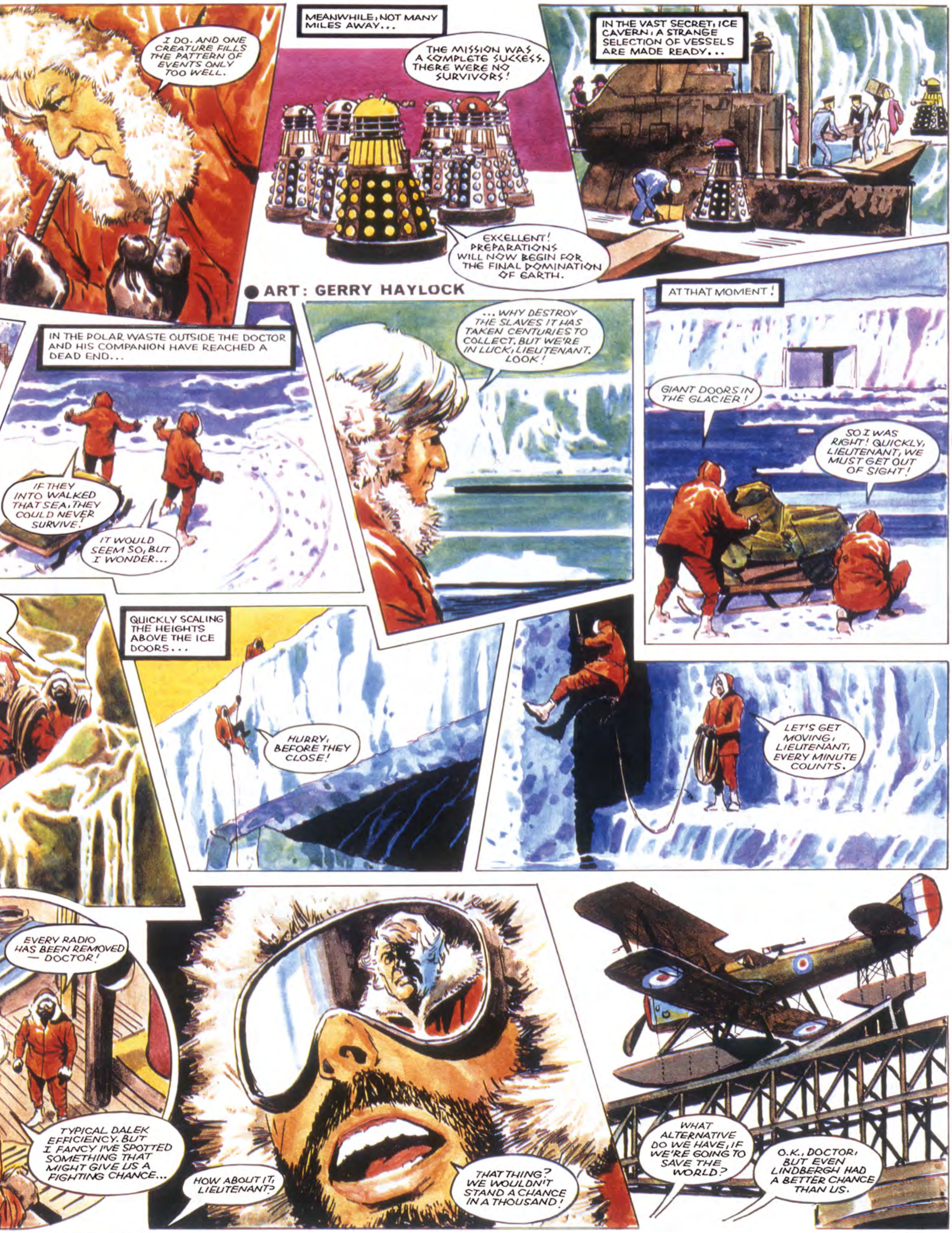
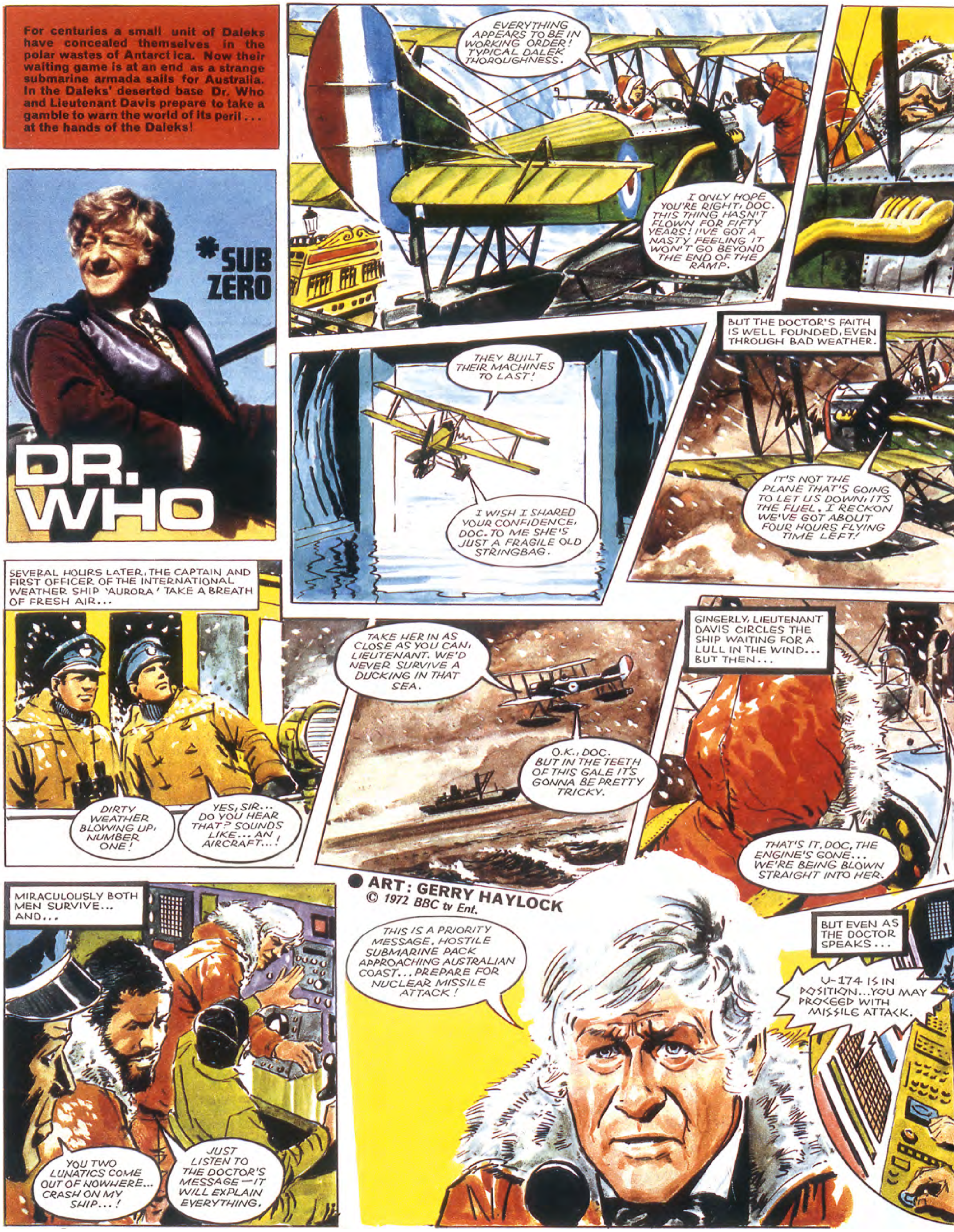

I DO. AND ONE CREATURE FILLS THE PATTERN OF EVENTS ONLY TOO WELL.
MEANWHILE, NOT MANY MILES AWAY...
THE MISSION WAS A COMPLETE SUCCESS. THERE WERE NO SURVIVORS!
EXCELLENT! PREPARATIONS WILL NOW BEGIN FOR THE FINAL DOMINATION OF EARTH.
IN THE VAST SECRET, ICE CAVERN, A STRANGE SELECTION OF VESSELS ARE MADE READY...
IN THE POLAR WASTE OUTSIDE THE DOCTOR AND HIS COMPANION HAVE REACHED A DEAD END...
IF THEY INTO WALKED THAT SEA, THEY COULD NEVER SURVIVE!
IT WOULD SEEM SO, BUT I WONDER...
...WHY DESTROY THE SLAVES IT HAS TAKEN CENTURIES TO COLLECT. BUT WE'RE IN LUCK, LIEUTENANT. LOOK!
AT THAT MOMENT!
GIANT DOORS IN THE GLACIER!
SO I WAS RIGHT! QUICKLY, LIEUTENANT, WE MUST GET OUT OF SIGHT!
QUICKLY SCALING THE HEIGHTS ABOVE THE ICE DOORS...
HURRY, BEFORE THEY CLOSE!
LET'S GET MOVING, LIEUTENANT, EVERY MINUTE COUNTS.
EVERY RADIO HAS BEEN REMOVED — DOCTOR!
TYPICAL DALEK EFFICIENCY. BUT I FANCY IVE SPOTTED SOMETHING THAT MIGHT GIVE US A FIGHTING CHANCE...
HOW ABOUT IT, LIEUTENANT?
THAT THING? WE WOULDN'T STAND A CHANCE IN A THOUSAND!
WHAT ALTERNATIVE DO WE HAVE, IF WE'RE GOING TO SAVE THE WORLD?
O.K., DOCTOR, BUT EVEN LINDBERGH HAD A BETTER CHANCE THAN US.

● **ART: GERRY HAYLOCK**

For centuries a small unit of Daleks have concealed themselves in the polar wastes of Antarctica. Now their waiting game is at an end as a strange submarine armada sails for Australia. In the Daleks' deserted base Dr. Who and Lieutenant Davis prepare to take a gamble to warn the world of its peril . . . at the hands of the Daleks!


*SUB ZERO
DR. WHO
EVERYTHING APPEARS TO BE IN WORKING ORDER! TYPICAL DALEK THOROUGHNESS.
I ONLY HOPE YOU'RE RIGHT, DOC. THIS THING HASN'T FLOWN FOR FIFTY YEARS! I'VE GOT A NASTY FEELING IT WON'T GO BEYOND THE END OF THE RAMP.
THEY BUILT THEIR MACHINES TO LAST!
I WISH I SHARED YOUR CONFIDENCE, DOC. TO ME SHE'S JUST A FRAGILE OLD STRINGBAG.
BUT THE DOCTOR'S FAITH IS WELL FOUNDED, EVEN THROUGH BAD WEATHER.
IT'S NOT THE PLANE THAT'S GOING TO LET US DOWN; IT'S THE FUEL. I RECKON WE'VE GOT ABOUT FOUR HOURS FLYING TIME LEFT!
SEVERAL HOURS LATER, THE CAPTAIN AND FIRST OFFICER OF THE INTERNATIONAL WEATHER SHIP 'AURORA' TAKE A BREATH OF FRESH AIR...
DIRTY WEATHER BLOWING UP, NUMBER ONE!
YES, SIR... DO YOU HEAR THAT? SOUNDS LIKE... AN AIRCRAFT...!
TAKE HER IN AS CLOSE AS YOU CAN, LIEUTENANT. WE'D NEVER SURVIVE A DUCKING IN THAT SEA.
O.K., DOC. BUT IN THE TEETH OF THIS GALE IT'S GONNA BE PRETTY TRICKY.
GINGERLY, LIEUTENANT DAVIS CIRCLES THE SHIP WAITING FOR A LULL IN THE WIND... BUT THEN...
THAT'S IT, DOC, THE ENGINE'S GONE... WE'RE BEING BLOWN STRAIGHT INTO HER.
MIRACULOUSLY BOTH MEN SURVIVE... AND...
YOU TWO LUNATICS COME OUT OF NOWHERE... CRASH ON MY SHIP...!
JUST LISTEN TO THE DOCTOR'S MESSAGE — IT WILL EXPLAIN EVERYTHING.
THIS IS A PRIORITY MESSAGE. HOSTILE SUBMARINE PACK APPROACHING AUSTRALIAN COAST... PREPARE FOR NUCLEAR MISSILE ATTACK!
BUT EVEN AS THE DOCTOR SPEAKS...
U-174 IS IN POSITION... YOU MAY PROCEED WITH MISSILE ATTACK.

● ART: GERRY HAYLOCK
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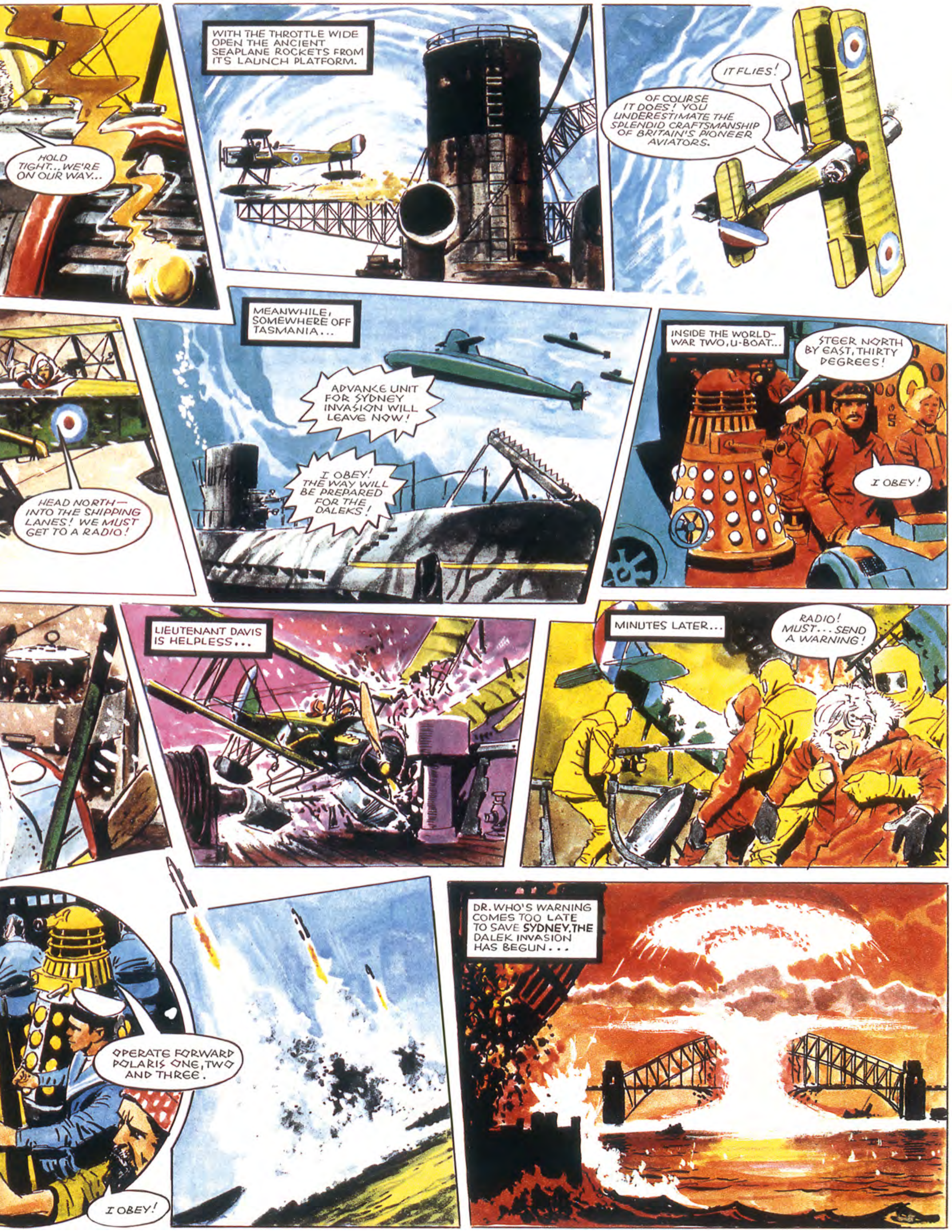
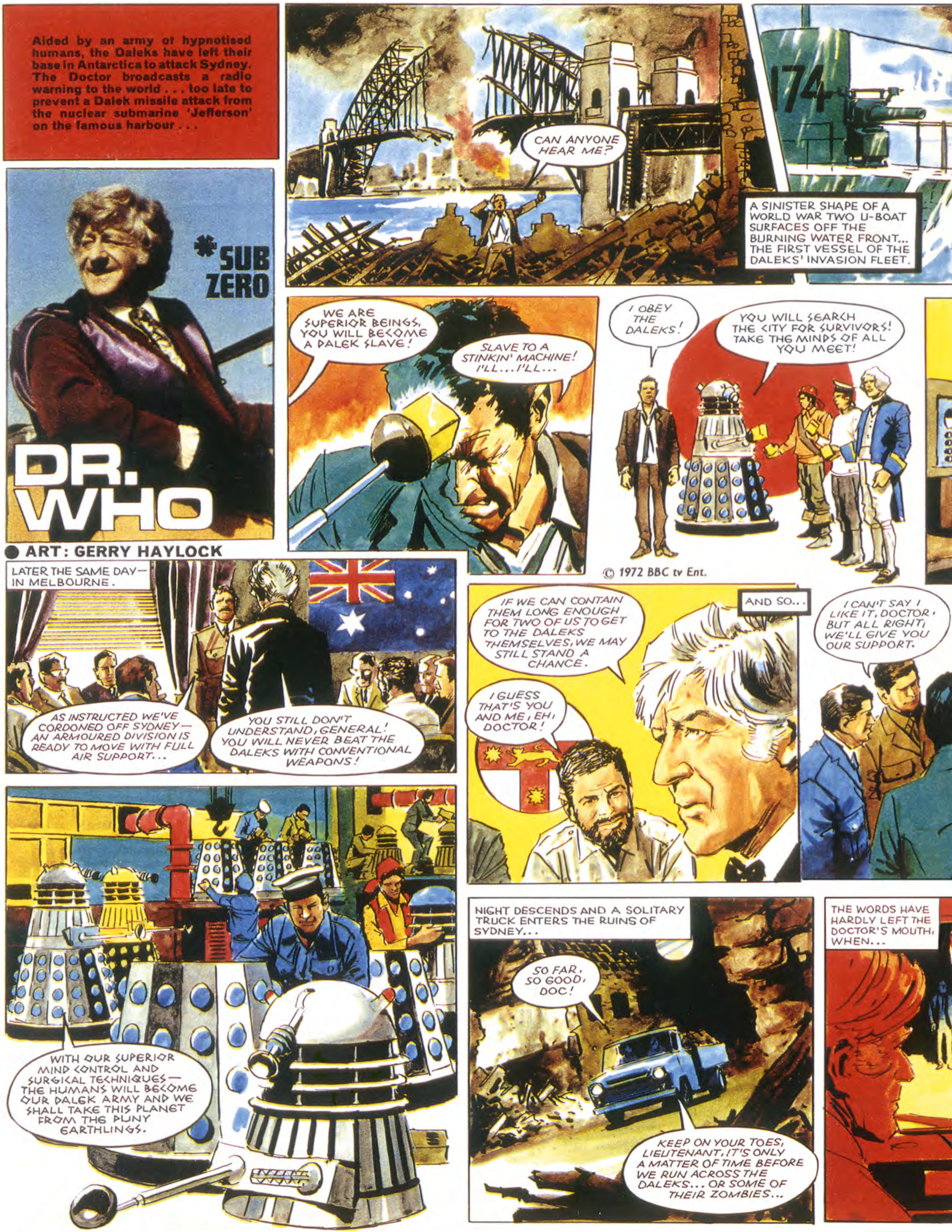

HOLD TIGHT... WE'RE ON OUR WAY...
WITH THE THROTTLE WIDE OPEN THE ANCIENT SEAPLANE ROCKETS FROM ITS LAUNCH PLATFORM.
IT FLIES!
OF COURSE IT DOES! YOU UNDERESTIMATE THE SPLENDID CRAFTSMANSHIP OF BRITAIN'S PIONEER AVIATORS.
HEAD NORTH— INTO THE SHIPPING LANES! WE MUST GET TO A RADIO!
MEANWHILE, SOMEWHERE OFF TASMANIA...
ADVANCE UNIT FOR SYDNEY INVASION WILL LEAVE NOW!
I OBEY! THE WAY WILL BE PREPARED FOR THE DALEKS!
INSIDE THE WORLD-WAR TWO, U-BOAT...
STEER NORTH BY EAST, THIRTY DEGREES!
I OBEY!
LIEUTENANT DAVIS IS HELPLESS...
MINUTES LATER...
RADIO! MUST... SEND A WARNING!
OPERATE FORWARD POLARIS ONE, TWO AND THREE.
I OBEY!
DR. WHO'S WARNING COMES TOO LATE TO SAVE **SYDNEY, THE** DALEK INVASION HAS BEGUN...

Aided by an army of hypnotised humans, the Daleks have left their base in Antarctica to attack Sydney. The Doctor broadcasts a radio warning to the world . . . too late to prevent a Dalek missile attack from the nuclear submarine 'Jefferson' on the famous harbour . . .

DR. WHO

*SUB ZERO

● ART: GERRY HAYLOCK


CAN ANYONE HEAR ME?
A SINISTER SHAPE OF A WORLD WAR TWO U-BOAT SURFACES OFF THE BURNING WATER FRONT... THE FIRST VESSEL OF THE DALEKS' INVASION FLEET.
174
WE ARE SUPERIOR BEINGS, YOU WILL BECOME A DALEK SLAVE!
SLAVE TO A STINKIN' MACHINE! I'LL...I'LL...
I OBEY THE DALEKS!
YOU WILL SEARCH THE CITY FOR SURVIVORS! TAKE THE MINDS OF ALL YOU MEET!
LATER THE SAME DAY— IN MELBOURNE.
AS INSTRUCTED WE'VE CORDONED OFF SYDNEY— AN ARMOURED DIVISION IS READY TO MOVE WITH FULL AIR SUPPORT...
YOU STILL DON'T UNDERSTAND, GENERAL! YOU WILL NEVER BEAT THE DALEKS WITH CONVENTIONAL WEAPONS!
WITH OUR SUPERIOR MIND CONTROL AND SURGICAL TECHNIQUES— THE HUMANS WILL BECOME OUR DALEK ARMY AND WE SHALL TAKE THIS PLANET FROM THE PUNY EARTHLINGS.
IF WE CAN CONTAIN THEM LONG ENOUGH FOR TWO OF US TO GET TO THE DALEKS THEMSELVES, WE MAY STILL STAND A CHANCE.
I GUESS THAT'S YOU AND ME, EH, DOCTOR!
AND SO...
I CAN'T SAY I LIKE IT, DOCTOR, BUT ALL RIGHT, WE'LL GIVE YOU OUR SUPPORT.
NIGHT DESCENDS AND A SOLITARY TRUCK ENTERS THE RUINS OF SYDNEY...
SO FAR, SO GOOD, DOC!
KEEP ON YOUR TOES, LIEUTENANT, IT'S ONLY A MATTER OF TIME BEFORE WE RUN ACROSS THE DALEKS... OR SOME OF THEIR ZOMBIES...
THE WORDS HAVE HARDLY LEFT THE DOCTOR'S MOUTH, WHEN...

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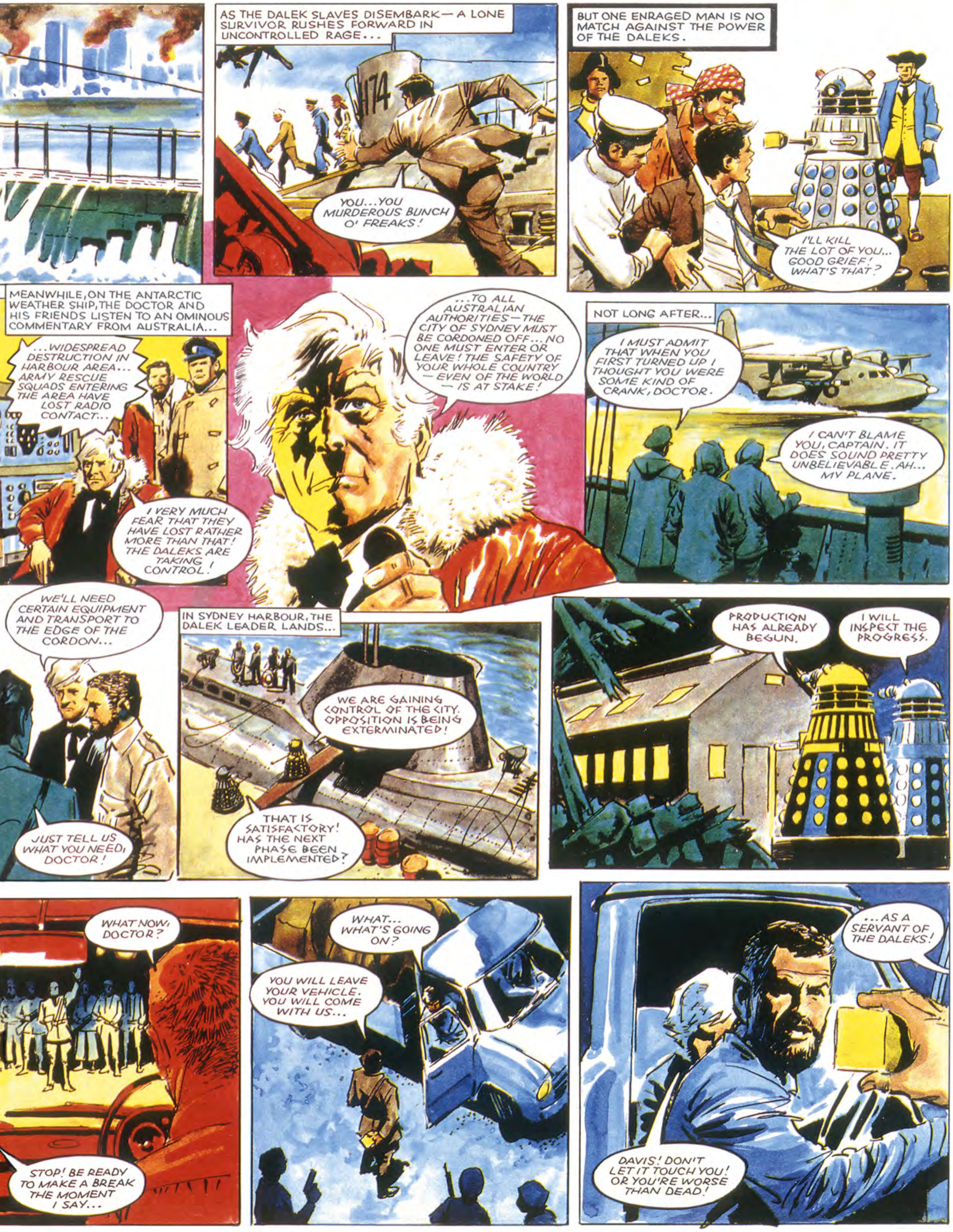
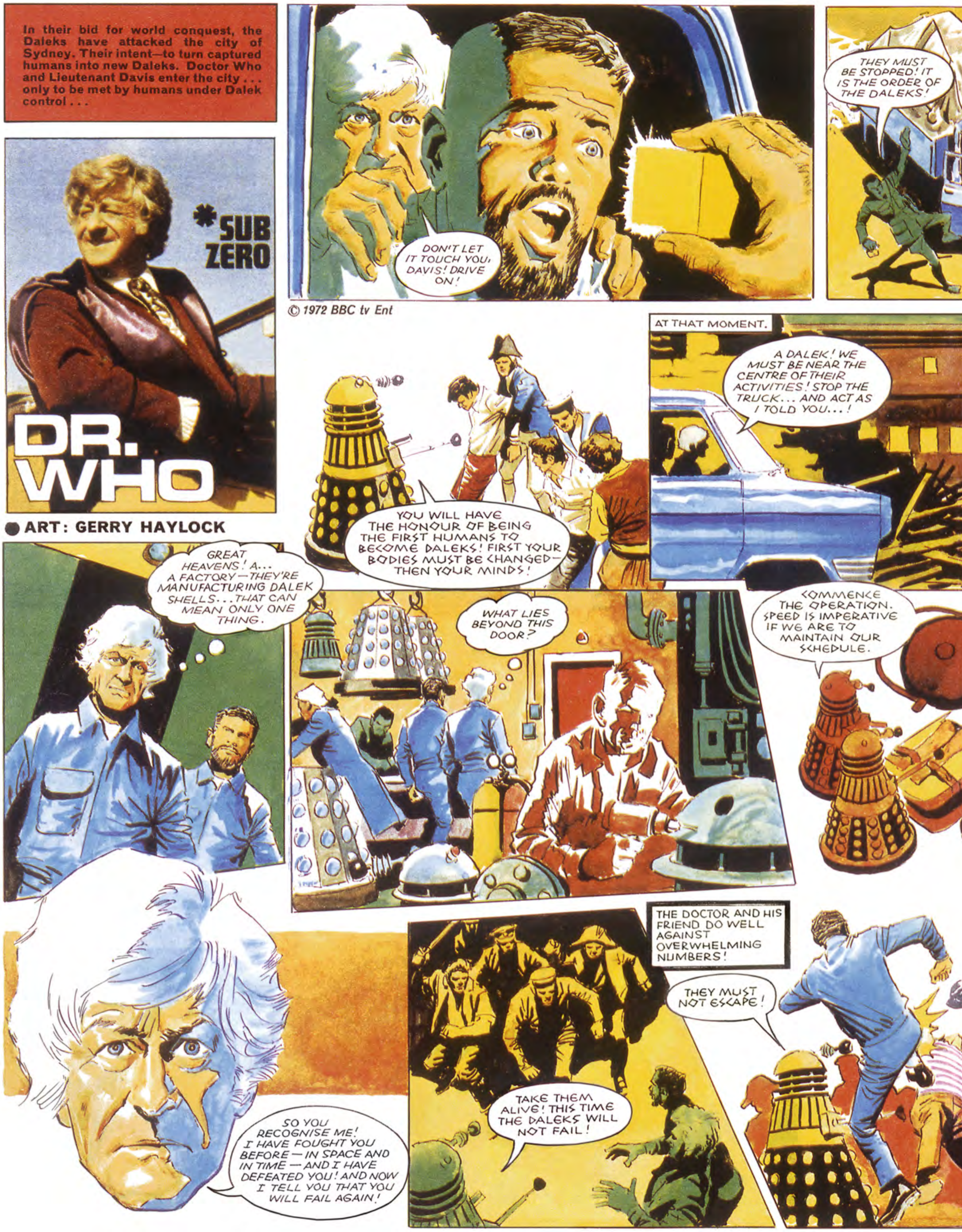

AS THE DALEK SLAVES DISEMBARK—A LONE SURVIVOR RUSHES FORWARD IN UNCONTROLLED RAGE...
H174
YOU...YOU MURDEROUS BUNCH O' FREAKS!
BUT ONE ENRAGED MAN IS NO MATCH AGAINST THE POWER OF THE DALEKS.
I'LL KILL THE LOT OF YOU... GOOD GRIEF! WHAT'S THAT?
MEANWHILE, ON THE ANTARCTIC WEATHER SHIP, THE DOCTOR AND HIS FRIENDS LISTEN TO AN OMINOUS COMMENTARY FROM AUSTRALIA...
...WIDESPREAD DESTRUCTION IN HARBOUR AREA... ARMY RESCUE SQUADS ENTERING THE AREA HAVE LOST RADIO CONTACT...
I VERY MUCH FEAR THAT THEY HAVE LOST RATHER MORE THAN THAT! THE DALEKS ARE TAKING CONTROL!
...TO ALL AUSTRALIAN AUTHORITIES—THE CITY OF SYDNEY MUST BE CORDONED OFF... NO ONE MUST ENTER OR LEAVE! THE SAFETY OF YOUR WHOLE COUNTRY—EVEN OF THE WORLD—IS AT STAKE!
NOT LONG AFTER...
I MUST ADMIT THAT WHEN YOU FIRST TURNED UP I THOUGHT YOU WERE SOME KIND OF CRANK, DOCTOR.
I CAN'T BLAME YOU, CAPTAIN. IT DOES SOUND PRETTY UNBELIEVABLE. AH... MY PLANE.
WE'LL NEED CERTAIN EQUIPMENT AND TRANSPORT TO THE EDGE OF THE CORDON...
JUST TELL US WHAT YOU NEED, DOCTOR!
IN SYDNEY HARBOUR, THE DALEK LEADER LANDS...
WE ARE GAINING CONTROL OF THE CITY. OPPOSITION IS BEING EXTERMINATED!
THAT IS SATISFACTORY! HAS THE NEXT PHASE BEEN IMPLEMENTED?
PRODUCTION HAS ALREADY BEGUN.
I WILL INSPECT THE PROGRESS.
WHAT NOW, DOCTOR?
STOP! BE READY TO MAKE A BREAK THE MOMENT I SAY...
WHAT... WHAT'S GOING ON?
YOU WILL LEAVE YOUR VEHICLE. YOU WILL COME WITH US...
...AS A SERVANT OF THE DALEKS!
DAVIS! DON'T LET IT TOUCH YOU! OR YOU'RE WORSE THAN DEAD!



In their bid for world conquest, the Daleks have attacked the city of Sydney. Their intent—to turn captured humans into new Daleks. Doctor Who and Lieutenant Davis enter the city . . . only to be met by humans under Dalek control . . .

DR. WHO

*SUB ZERO

● ART: GERRY HAYLOCK

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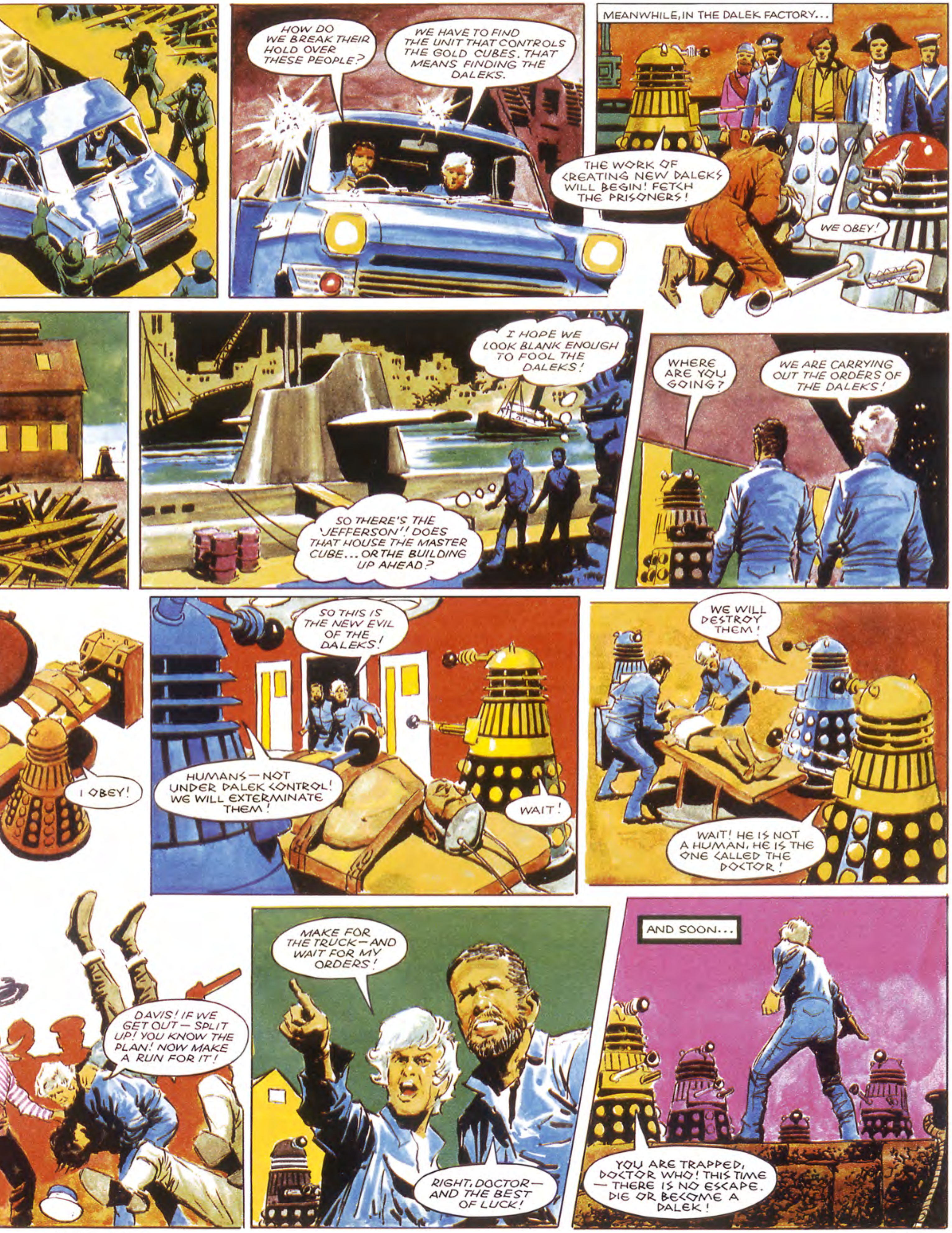
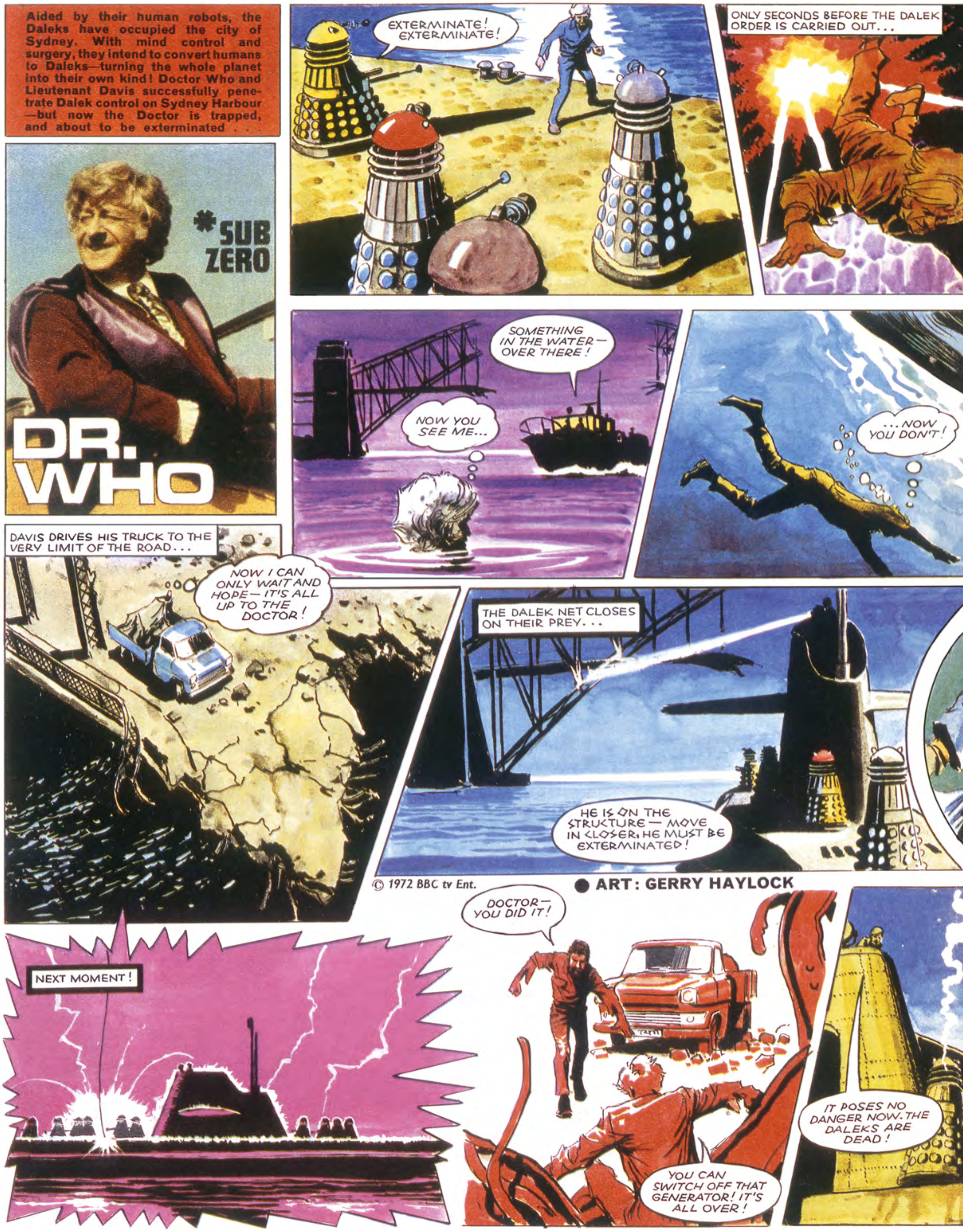
DON'T LET IT TOUCH YOU, DAVIS! DRIVE ON!
THEY MUST BE STOPPED! IT IS THE ORDER OF THE DALEKS!
YOU WILL HAVE THE HONOUR OF BEING THE FIRST HUMANS TO BECOME DALEKS! FIRST YOUR BODIES MUST BE CHANGED—THEN YOUR MINDS!
AT THAT MOMENT.
A DALEK! WE MUST BE NEAR THE CENTRE OF THEIR ACTIVITIES! STOP THE TRUCK . . . AND ACT AS I TOLD YOU . . . !
GREAT HEAVENS! A . . . A FACTORY—THEY'RE MANUFACTURING DALEK SHELLS . . . THAT CAN MEAN ONLY ONE THING.
WHAT LIES BEYOND THIS DOOR?
COMMENCE THE OPERATION. SPEED IS IMPERATIVE IF WE ARE TO MAINTAIN OUR SCHEDULE.
SO YOU RECOGNISE ME! I HAVE FOUGHT YOU BEFORE—IN SPACE AND IN TIME—AND I HAVE DEFEATED YOU! AND NOW I TELL YOU THAT YOU WILL FAIL AGAIN!
TAKE THEM ALIVE! THIS TIME THE DALEKS WILL NOT FAIL!
THE DOCTOR AND HIS FRIEND DO WELL AGAINST OVERWHELMING NUMBERS!
THEY MUST NOT ESCAPE!


HOW DO WE BREAK THEIR HOLD OVER THESE PEOPLE?
WE HAVE TO FIND THE UNIT THAT CONTROLS THE GOLD CUBES. THAT MEANS FINDING THE DALEKS.
MEANWHILE, IN THE DALEK FACTORY...
THE WORK OF CREATING NEW DALEKS WILL BEGIN! FETCH THE PRISONERS!
WE OBEY!
I HOPE WE LOOK BLANK ENOUGH TO FOOL THE DALEKS!
SO THERE'S THE 'JEFFERSON'! DOES THAT HOUSE THE MASTER CUBE... OR THE BUILDING UP AHEAD?
WHERE ARE YOU GOING?
WE ARE CARRYING OUT THE ORDERS OF THE DALEKS!
I OBEY!
SO THIS IS THE NEW EVIL OF THE DALEKS!
HUMANS—NOT UNDER DALEK CONTROL! WE WILL EXTERMINATE THEM!
WAIT!
WE WILL DESTROY THEM!
WAIT! HE IS NOT A HUMAN. HE IS THE ONE CALLED THE DOCTOR!
DAVIS! IF WE GET OUT — SPLIT UP! YOU KNOW THE PLAN! NOW MAKE A RUN FOR IT!
MAKE FOR THE TRUCK—AND WAIT FOR MY ORDERS!
RIGHT, DOCTOR— AND THE BEST OF LUCK!
AND SOON...
YOU ARE TRAPPED, DOCTOR WHO! THIS TIME — THERE IS NO ESCAPE. DIE OR BECOME A DALEK!

Aided by their human robots, the Daleks have occupied the city of Sydney. With mind control and surgery, they intend to convert humans to Daleks—turning the whole planet into their own kind! Doctor Who and Lieutenant Davis successfully penetrate Dalek control on Sydney Harbour —but now the Doctor is trapped, and about to be exterminated . . .


*SUB ZERO
DR. WHO
EXTERMINATE! EXTERMINATE!
ONLY SECONDS BEFORE THE DALEK ORDER IS CARRIED OUT...
SOMETHING IN THE WATER — OVER THERE!
NOW YOU SEE ME...
...NOW YOU DON'T!
DAVIS DRIVES HIS TRUCK TO THE VERY LIMIT OF THE ROAD...
NOW I CAN ONLY WAIT AND HOPE — IT'S ALL UP TO THE DOCTOR!
THE DALEK NET CLOSES ON THEIR PREY...
HE IS ON THE STRUCTURE — MOVE IN CLOSER, HE MUST BE EXTERMINATED!
NEXT MOMENT!
DOCTOR — YOU DID IT!
YOU CAN SWITCH OFF THAT GENERATOR! IT'S ALL OVER!
IT POSES NO DANGER NOW. THE DALEKS ARE DEAD!

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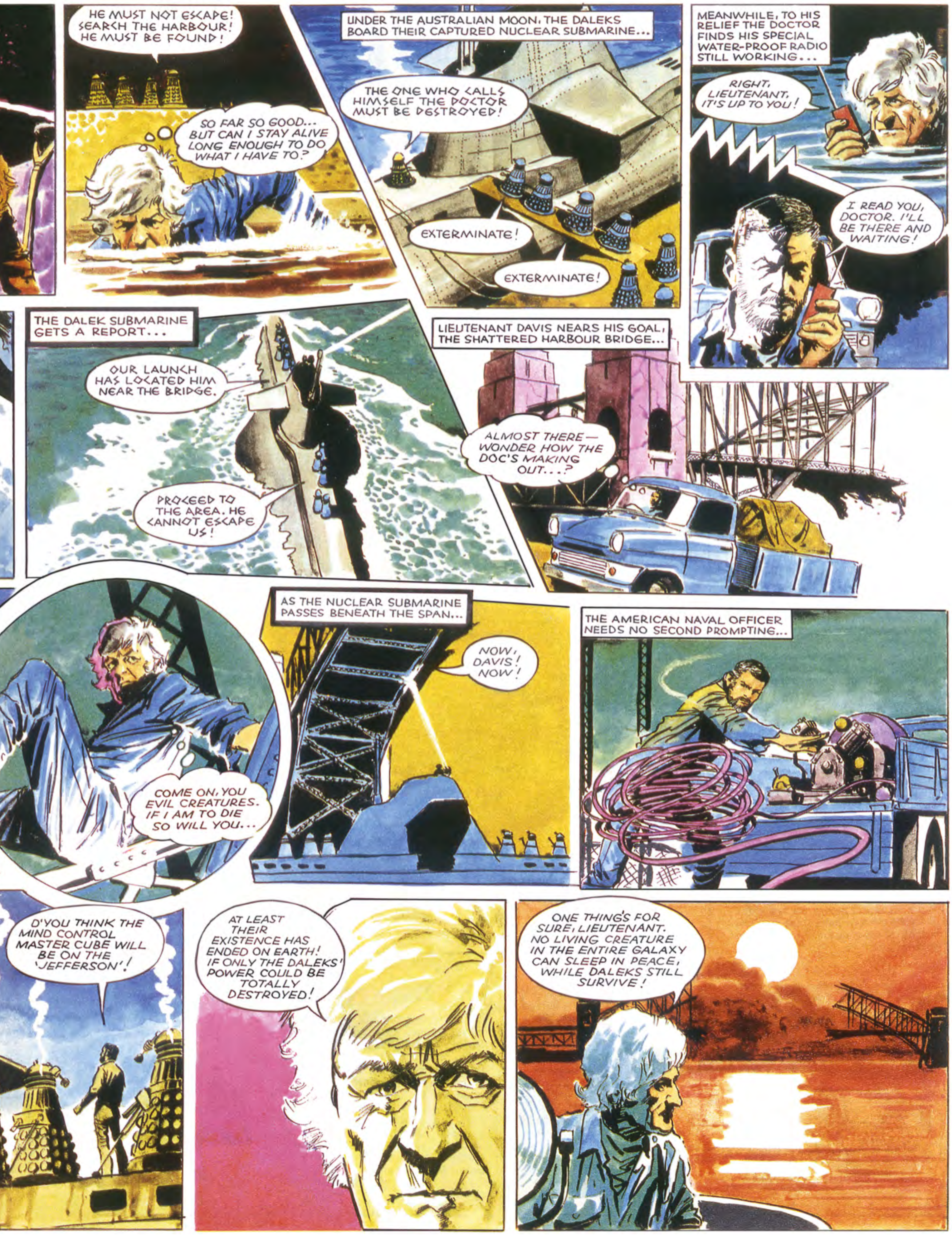
● ART: GERRY HAYLOCK


HE MUST NOT ESCAPE! SEARCH THE HARBOUR! HE MUST BE FOUND!
SO FAR SO GOOD... BUT CAN I STAY ALIVE LONG ENOUGH TO DO WHAT I HAVE TO?
UNDER THE AUSTRALIAN MOON, THE DALEKS BOARD THEIR CAPTURED NUCLEAR SUBMARINE...
THE ONE WHO CALLS HIMSELF THE DOCTOR MUST BE DESTROYED!
EXTERMINATE!
EXTERMINATE!
MEANWHILE, TO HIS RELIEF THE DOCTOR FINDS HIS SPECIAL WATER-PROOF RADIO STILL WORKING...
RIGHT, LIEUTENANT, IT'S UP TO YOU!
I READ YOU, DOCTOR. I'LL BE THERE AND WAITING!
THE DALEK SUBMARINE GETS A REPORT...
OUR LAUNCH HAS LOCATED HIM NEAR THE BRIDGE.
PROCEED TO THE AREA. HE CANNOT ESCAPE US!
LIEUTENANT DAVIS NEARS HIS GOAL, THE SHATTERED HARBOUR BRIDGE...
ALMOST THERE— WONDER HOW THE DOC'S MAKING OUT...?
COME ON, YOU EVIL CREATURES. IF I AM TO DIE SO WILL YOU...
AS THE NUCLEAR SUBMARINE PASSES BENEATH THE SPAN...
NOW, DAVIS! NOW!
THE AMERICAN NAVAL OFFICER NEEDS NO SECOND PROMPTING...
D'YOU THINK THE MIND CONTROL MASTER CUBE WILL BE ON THE 'JEFFERSON'?
AT LEAST THEIR EXISTENCE HAS ENDED ON EARTH! IF ONLY THE DALEKS' POWER COULD BE TOTALLY DESTROYED!
ONE THING'S FOR SURE, LIEUTENANT. NO LIVING CREATURE IN THE ENTIRE GALAXY CAN SLEEP IN PEACE, WHILE DALEKS STILL SURVIVE!

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